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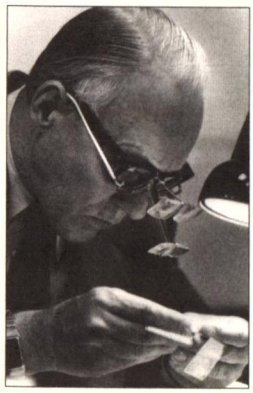
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by Michael E. Marotta

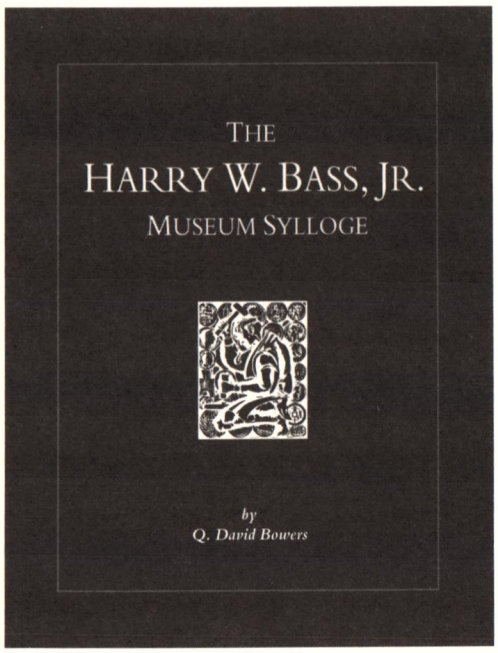
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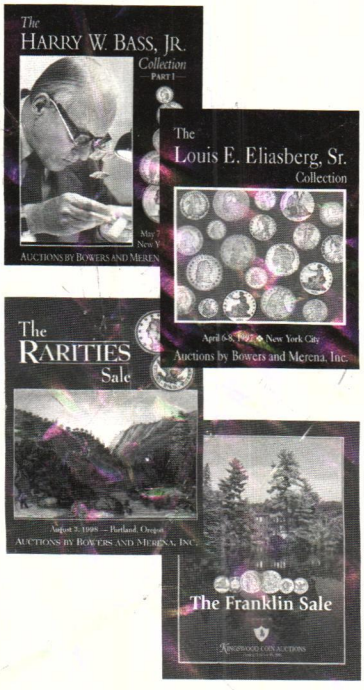
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June Sale—*MidAmerica Coin Expo*	June 27, 28
B&M Express Internet Auction	July 15
July Rarities—*Pre ANA New York City*	July 31
Kingswood Coin Auctions—"J" Sale	August 8
B&M Express Internet Auction	August 15
B&M Express Internet Auction	September 15
Kingswood Coin Auctions—"K" Sale	October 3
B&M Express Internet Auction	October 15
November Sale—*Suburban Washington/Baltimore*	November 7-9
B&M Express Internet Auction	November 15
B&M Express Internet Auction	December 15

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U.S. COINAGE

How to Assemble a Dime Type Set

495 Building a high-quality type set of United States dimes is possible for a reasonably affordable price, and offers both challenge and fun in the process.
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516 Krause Publications has grown to become a leader in the field of hobby periodicals, due in no small part to the dedication and resourcefulness of its founder.
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A truly American tale of enterprise and success was played out in the sleepy midwestern village of Iola, Wisconsin (page 516).

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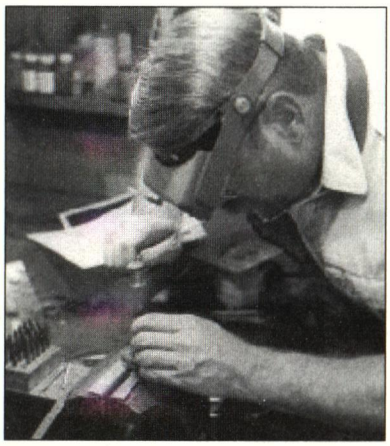
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COVER

There still are many opportunities to find rare but affordable dime varieties and errors (page 495).

JOHN NEBEL/ANA MUSEUM



After trying his hand at making copies of ancient coinage, a hobbyist offers some observations about minting techniques (page 511).

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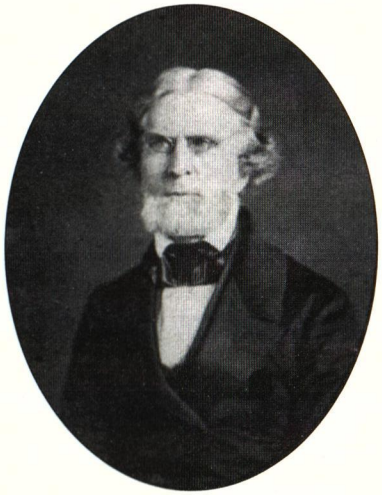
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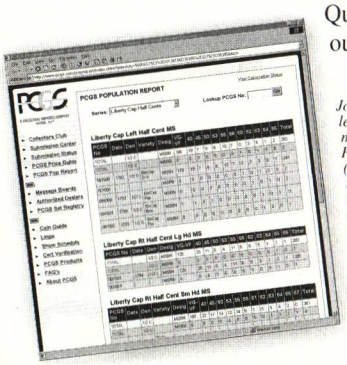
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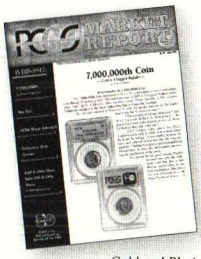
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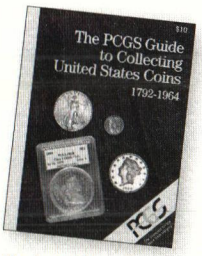


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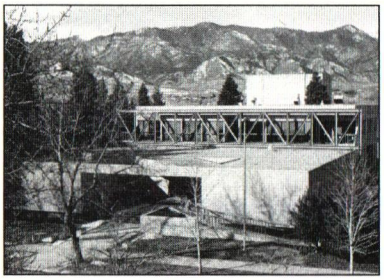
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LM 2583

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February 10, 1983: Olympic medalists Rafer Johnson (left) and Edwin Moses (second from right) meet Ronald J. Gillio and Chester L. Krause (right) at the San Francisco Mint first-strike ceremony for the 1983 U.S. Olympic silver dollar commemorative.

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Education: ANA's Mission

FROM YOUR PRESIDENT

BY JOHN W. WILSON

OVER THE COURSE of my term as president, I plan to review the services offered by the ANA. This month I will look at the Education Department and how it supports the overall mission of the Association.

The ANA Education Department, working with the Museum, Convention, Publications, Library and Membership Departments, offers a great many programs and services for members and the collecting community. Among them are:

• **Summer Seminar.** For two weeks each summer, the ANA Education Department offers courses covering nearly all areas of numismatics, from ancient to modern, coins to paper money. About 400 students attend the Summer Seminar at ANA headquarters and on the campus of Colorado College in Colorado Springs. (Session I of this year's seminar is from June 29 to July 5; Session II runs from July 6-12.) Scholarships are available for both young numismatists (YNs) and adult students.

• **Numismatic Diploma Program.** The ANA School of Numismatics Diploma Program offers a well-rounded education in numismatics. Participants can complete the program through any combination of correspondence courses, classroom study at ANA Summer Seminars or three-day grading seminars.

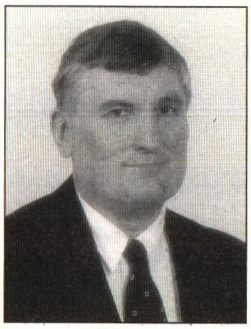
• **Conventions Programs.** ANA conventions offer a great opportunity to learn and have fun, with 30 to 50 hours of free Numismatic Theatre programs at the Association's National Money Show™ in late winter and World's Fair of Money® every summer. At the summer show, the Education Department also holds two World Series of Numismatics—one designed just for YNs, who also have an opportunity to participate in their own special auction. For young visitors to the conventions, the ANA offers its Treasure Trivia™ Game—a peek into the world of numismatics while exploring the bourse—and Boy and Girl Scout coin-collecting badge workshops.

• **National Coin Week.** Held the third full week in April every year, National Coin Week gives everyone a great opportunity to promote numismatics. Coin clubs across the country hold coin shows and open houses, and collectors set up exhibits at their local libraries, schools, banks or businesses. The ANA gives out a Summer Seminar scholarship to the individual or coin club that does the best job promoting the celebration.

• **Ancient Coin Project.** Junior and student members of the ANA can earn quality coins from the ancient empires of Greece, Rome, Byzantium and India by completing a short list of numismatic activities. The David R. Cervin Ancient Coin Project encourages the collection and study of coins from early civilizations. (Dealer and expert Harlan Berk has donated the coins to be awarded in this great program.)

• **"Your Newsletter."** This electronic newsletter is designed to improve communication with and among YNs on an informal basis. It keeps young numismatists up-to-date on projects, events and activities offered by the ANA and its member clubs. It also provides a forum for exchanging ideas, interests and stories, and includes games, quizzes and special opportunities to earn "YN Dollars" that can be spent—either in person or by mail—at special auctions held for young numismatists every summer.

I sincerely hope you take advantage of these and other important numismatic tools brought to you by the ANA. To learn more about any ANA educational program or service, call or write Education Director Gail Baker (education@money.org) or her assistant Barbara Olson, or visit the ANA's web site at www.money.org. •



Actively involved in the hobby for 30 years, President John Wilson (LM 3467) of Ocala, Florida, is an avid collector and exhibitor, specializing primarily in United States paper money. He is a retired Milwaukee County deputy sheriff and is married to former ANA Governor Nancy Wilson. Before his election to the Board of Governors, he served as a regional coordinator in the ANA's Representative Program.

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Making Coin Shows Accessible to All

MINT STATE VIEWS

BY DAVID SMOCK

As a coin collector with a disability, I think it's great that more handicapped people are attending coin shows. It demonstrates how accepting this hobby is. However, with the change from very few to a lot of disabled people attending shows, a few logistical problems should be addressed by those organizing these events.

I know from personal experience that it sometimes is hard for handicapped individuals (especially those in wheelchairs) to get around. I think if a little more planning went into a coin show, it would be much easier on everyone. Here are a few tips for making a coin show more accessible to all visitors:

• Make sure handicapped parking spots are available nearby. If the coin show is in an inaccessible area, fewer disabled collectors are likely to attend. If a coin collector, or dealer, with limited mobility has to travel very far from where he or she is parked to get to the actual show site, it will be too much trouble.

• Make sure there are ramps at building entrances. A few of the major shows I have attended have had bad ramps or didn't have ramps anywhere near the entrance to the bourse floor. I have had to go through buildings and across streets because the main site of the show wasn't near a ramp. This was very tiring, and once I got to the show, I did not enjoy it as much as I might have. A show that lacks ramps can send a message to disabled persons that they are not welcome.

• If the show is not on a ground floor, elevator access should be provided. While this may sound obvious, it is something that most people don't have to deal with and might not think about beforehand. Try going up a flight of stairs in a wheelchair. (Trust me, it's no fun!) Taking the simple, extra step to choose a site with elevator access to shows on upper floors can be a lifesaver for some collectors.

• If possible, try to have the coin show near the entrance to the building or the parking lot. This will make it much easier for a person to find and get to the room and still have energy to look around at coins. Pushing a wheelchair takes a lot of arm strength. If someone is too tired when he or she finally makes it to a show, it will be no fun. Think of it as driving a car all day and then being asked to do jumping jacks.

• Perhaps the biggest problem I've encountered is the layout of the bourse floor itself. I can't count how many times I have gone in a wheelchair to a coin show where I have not been able to get around the floor. It is very hard to get by people who are shopping or standing and talking, and even harder to see the coins in dealers' cases.

If you are planning a coin show, one factor you may want to consider is the room size. Remember, there may be buyers who need a little extra space to maneuver. To best accommodate them, it may simply be a matter of arranging the floor so there is a little more space in the aisles between the tables. Any extra inches you can spare do count.

For you dealers out there, you might want to leave an empty space in front of your table where you normally would put a chair. If you do so, a person in a wheelchair can very easily roll up to your table. How crowded an area is often determines whether or not I will go to a particular table. If there is extra space in front of the table, I am more than happy to look at the dealer's coins. In fact, I am very pleased that someone has taken the effort to reserve this spot.

In conclusion, if a club or other organization putting together a coin show would consider the above options, the event will be a much better experience for those who have difficulty ambulating. If disabled people have a better time at coin shows, they will go to more of them (and possibly spend more money), thus enhancing the numismatic hobby.

I do not intend this to be a complaint. Rather, I am just pleased to have the opportunity to express my point of view. Extra care taken to make the hobby more "everyone friendly" is greatly appreciated. I know this from my own experience. •

David Smock *is an 18-year-old ANA member from Virginia. He has attended several Summer Seminars at ANA headquarters in Colorado Springs, Colorado.*

Opinions expressed are those of the author and do not necessarily represent the views of the ANA or the editorial staff.



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LETTERS

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Ohio Quarter

I certainly enjoyed reading Marilyn Reback's article in the March issue about the Ohio quarter ("Ohio Quarter: Flights of Fancy," p. 279). I was particularly interested because my brother, Justin Perrault, was appointed by the governor of Wisconsin to serve on our state's Commemorative Quarter Council. Justin keeps me posted on all the meetings he attends and how the design-selection process is going for our issue, which is scheduled to be released in 2004.

It was interesting to read about the process Ohio went through. Ohioans should be proud of the way their state is depicted on the quarter. I think Governor Taft made the correct choice. I'm hoping Wisconsin Governor Scott McCallum makes a wise choice for our state as well.

Evan Perrault, J 183447

I recently read the March issue of *The Numismatist* and noticed with interest the article about the creation of the Ohio quarter. Just to set the historical record straight, Wilbur Wright was born in Indiana, not Ohio. The article *and* the quarter seem to imply that both Wright Brothers were native sons. However, Wilbur Wright was a Hoosier, not a Buckeye!

Ray Lockwood, ANA 132526

Caruso's Collection Something to Sing About

Whenever numismatists get together, the talk sooner or later turns to famous collectors. For us, families like the Bebees, the Garretts, the Norwebs and the Traus, and individuals like R.C. Lockett, L. Eliasberg, H. Montagu and F.C.C. Boyd are towering figures, famous all over the world of numismatics, but, sadly, nowhere else.

So many of our heroes are heroes only because of their fabulous collections; they are virtually unknown to the general public. Perhaps because coin collecting is such a consuming passion, our great collectors simply didn't have time to do anything else. In fact, very few world-famous personalities had world-famous collections of coins. So it always is enjoy-

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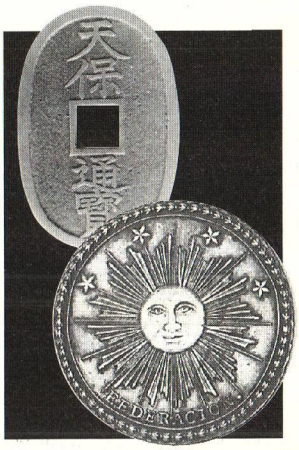
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Pages from the Past

100 Years Ago

FROM THE MAY 1902 issue of *The Numismatist*: Cacology: Caius Caesar collected coins, collecting conservatively crude Cypus Chalcuses. Cromwell's cabinet contained consular coins commemorating censors. Carolus collected curious China concoctions, called coins, celebrating certain cryptic cruelties. Clever counterfeiters continually circulated cast cinq centimes, causing constant criticism. Consequently custodians contriving cautiously confiscated confederate consignments. Capitalist characteristically combined, cunningly cumulating costly coffers containing crowns. Candidly; cashiers, countrymen, collectors, capture choice coins, crisp currency, creditably courting correspondents' confidence.

75 Years Ago

The Reverend William Henry Owen, rector of Holy Trinity Church in New York City, donated his numismatic collection to the Yale University Library. His cabinet reportedly contained more than 10,000 Early American and U.S. coins.

50 Years Ago

H.N. Shepard, chairman of the Heath Literary Awards Committee, announced the winners of the 1952 writing competition. First place went to William A. Philpott Jr. for "Federal Reserve Bank Notes, Series 1915-1918."

—Jane L. Colvard, ANA Research Librarian/Archivist

able to read about someone who is a household name all over the world and also one of us!

Enrico Caruso was just such a figure, and I was very pleased to see Pete Smith's column about him and his collection in the February 2002 issue of *The Numismatist* ("Names in Numismatics: Caruso's Golden Voice Funded Gold Collection," p. 188). He was the most famous singer of his time, and even now every true music-lover on Earth knows his name. The fact that he was also a serious collector of gold coins likely came as a pleasant surprise to many readers.

Can you imagine how great it would be if some of today's mega-stars, such as Luciano Pavarotti, collected coins? Or what if Jennifer Lopez was walking around an ANA convention looking for proof Stellas (especially if she was in one of those outfits she likes to wear)? Prominent people who collect, and collect seriously, would inspire new collectors, and that's always a good thing.

So I was quite happy to read Pete Smith's article until the end, when he explained that Caruso's gold coins were sold by Henry Chapman on March 5, 1923. In fact, this is true, but no serious collector of gold coins would ever think of the Chapman sale when the name Caruso is mentioned! This sale consisted of 299 lots cataloged by Chapman, within a larger sale run by the American Art Association that contained many of Caruso's works of art (separate printings were made to be sent to Chapman's own customers).

This was not a terribly important sale, and no one would have considered Caruso a terribly important collector based on this auction. The sale began on June 28, 1923, in Naples and continued for several days. The famous, old Italian firm of C. & E. Canessa (which had offices in Paris, New York and Naples) produced an auction catalog containing 1,458(!) lots of gold coins and medals belonging to Caruso, illustrating them in 64 plates. This is very possibly the finest general collection of ancient, medieval and modern gold coins sold in the 20th century, and the catalog is both rare and very much in demand by every serious collector and dealer in gold coins. (Copies change hands for several hundred dollars each.)

The auction contained 125 ancient Greek and 593 Roman and Byzantine gold coins (including many unique pieces), 344 coins and medals of Italy, and 393 from the rest of the world (including not one, but four 1907 High Relief Saint-Gaudens $20 pieces, all described as Brilliant Uncirculated. That this coin may well be the most beautiful of the 20th century shows what a connoisseur Caruso was.) Now this was a collection to sing about!

Alan Walker, LM 5133

Remember the Fun

I howled at Donn Pearlman's March column, "NBC–Numismatic Broadcasting Company" ("Pearlman's People," p. 352). Donn certainly hit the mark using the "call-in radio-psychologist" format and the mythical "Dr. Coin" to answer questions.

I know that some reverent numismatists might not take kindly to Donn's barbs. But he does a great

To learn about coin clubs in your area, visit www.money.org.

job in presenting things in a humorous manner and reminds all of us not to take ourselves too seriously. Remember, this is a *fun* hobby.

(By the way, Donn, be sure to make out the check to "cash," as I don't send out fan mail for free!)

Dr. R.S. Bartanowicz, ANA 172601

It's the Mark That Counts

I read Georg H. Förster's article in the April issue with interest ("A Counterstamped 8 Reales of 1776," p. 403). As the publisher of three books on counterstamps, I like to think I know a little bit about them. They are no longer "coins"—they are tokens. The important device is the counterstamp, not the coin. The mark, not the host coin, should be presented upright. Nobody cares anymore about the coin. The mark is the important part, and should be shown with the legend upright and readable.

Rich Hartzog, LM 1046

ANA Journal at the Forefront

I would like to thank *The Numismatist* for the outstanding job it does each month in delivering the most reliable and historical information about coin collecting. The hobby is growing at an unbelievable rate because of the new State quarter series and other new items of interest. Your publication is always at the forefront of information about United States coins. I am proud to be a member of the American Numismatic Association.

Ronald W. Koon, ANA 183246

Gasparro Would Be Pleased

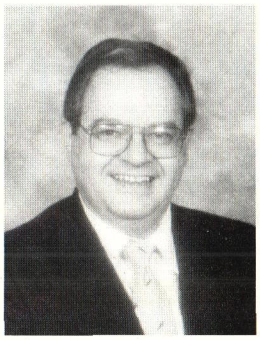
Thank you for publishing the excellent article about my father, Frank Gasparro, in the February issue of *The Numismatist* ("Frank Gasparro: Masterpieces in Your Pocket," p. 156). I am very impressed with the quality of author Joseph Scafetta's writing, the layout of the article and the quality of the photographs.

I am especially pleased that Mr. Scafetta went to the trouble of interviewing my uncle, Robert Gasparro, and me regarding my father's early years. Dad would cherish this issue of *The Numismatist*.

Christina Gasparro Hansen

Burr's Grandfather Was Divine

I read James C. Johnston's article "Aaron Burr: Numismatist" in the



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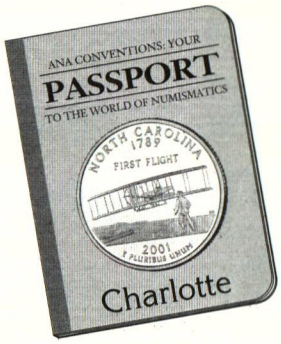
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March issue (p. 284) with great interest and found it really fascinating. However, on the first page Jonathan Edwards is referred to as "the last of the great Puritan Devines." Of course, the author did not mean "Devine," which is a common Irish family name, but rather "divine."

Julius Gassner, ANA 89125

Notes Buried for Safekeeping

I read in the December 2001 issue a story about Dr. Arnold Keller's collection of paper money and how he preserved it during World War II ("Emergency Money Saved from Destruction," p. 1403). The story states that he had transported 195,000 notes in two large suitcases by streetcar to another collector.

I corresponded with Dr. Keller until his death in the late '60s. In one letter, he told me that his collection, sold to the Bundesbank, had 300,000 notes, of which about 90 percent were emergency issues (notgeld). Considering the average weight of one note is 1g (with 1,000 weighing a kilogram), it is impossible to believe that he hand-carried even 195,000 notes.

In addition, I was informed by a close friend of Dr. Keller that, during the war, the notes were buried deep in the garden of the house occupied by Dr. Keller himself.

Leon Burstyn, LM 1398

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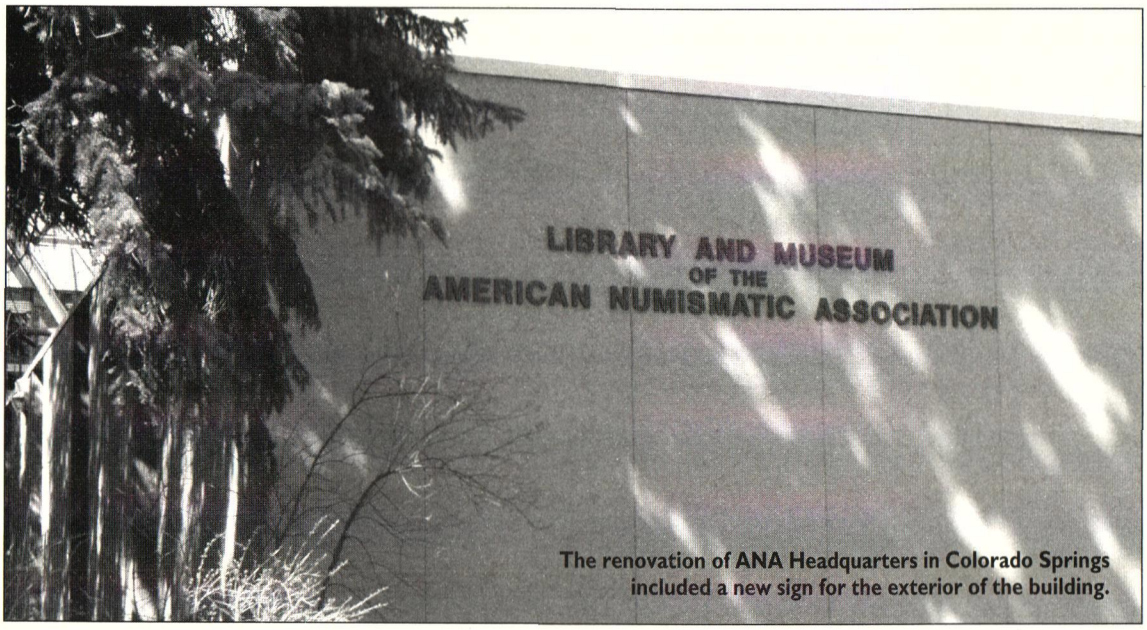
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ANA Headquarters Renovation Fund



The renovation of ANA Headquarters in Colorado Springs included a new sign for the exterior of the building.

Visitation on the Rise

Since the re-opening of the Money Museum and Library last October, ANA Headquarters has witnessed a marked increase in visitation, particularly on Saturdays. "We are very pleased that our new facility has become a destination for families and tour groups," says ANA Executive Director Edward C. Rochette. "The ANA's profile in the Colorado Springs community has grown over the years. The Museum, with its ever-changing exhibits, is certain to keep the ANA in the public eye."

Direct donations to "ANA Headquarters Renovation Fund," 818 N. Cascade Ave., Colorado Springs, CO 80903-3279; or pledge online at www.money.org.

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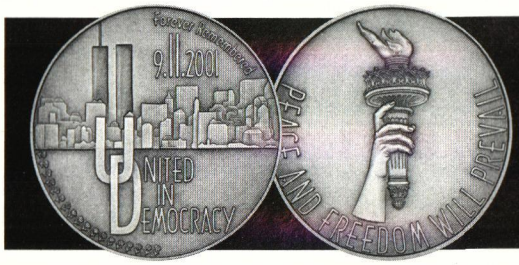
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NEW ISSUES



Actual Size: 50mm

An Israeli government medal honors the fallen in the September 11, 2001, Twin Towers tragedy.

UNITED STATES:
World Events Inspire Two Somogyi Medals

Medalist Marika Somogyi's newest works reflect on man's inhumanity to man. According to the artist, the title of her first medal dedicated to the theme says it all: *There Is No Common Ground between the Past and the Present*. Soaring Twin Towers stand out against a blue background; while a diagonal, blood-red strip separates the structures from horizontal, shattered ruins.

Somogyi named her second medal *Pietà of Mother Earth*. She updated and broadened the traditional Christian theme—the Virgin Mary supporting the body of the dead Jesus—to reflect on the sad current state of the world, where countless men, women and children are lost to terrorism, wars and starvation without universal concern and condemnation. Somogyi's 21st-century Pietà depicts a mass of bodies in the lap of a melancholy Mother Earth.

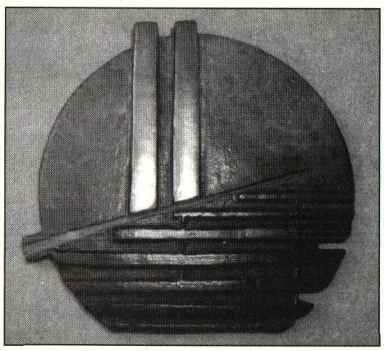
The 101.6mm, cast-bronze medals are hand-finished and limited to editions of just 50 signed and numbered pieces each. The issue price is $190 each plus $10 postage per order from Numismarketing Associates, 5189 Jeffdale Ave., Woodland Hills, CA 91364. Other medals by Somogyi can be viewed on her web site at www.sculptures-r-us.com.

ISRAEL:
Twin Towers Memorial Medal Stresses Israeli-American Unity

The Israel Government Coins and Medals Corporation's (IGCMC) World Trade Center/Twin Towers Memorial medal represents solidarity between the citizens of Israel and those of New York, the United States and the entire free world following the terrorist acts of September 11, 2001. Says IGCMC General Manager Eli Shahar, "In addition to serving as a memento to the fallen, this medal expresses our conviction for freedom and democracy and the strong bond between the United States and Israel." A portion of the proceeds from sales of the medals will assist the victims of the tragedy.

The medal's obverse depicts the New York City skyline in relief, except for the Twin Towers, which are incuse. The elongated "11" in the date 9.11.01 mirrors the shape of the towers. In the inscription UNITED IN DEMOCRACY, intertwined letters "U" and "D" symbolize common values. Flowers represent renewal and the victory of life. The reverse shows a torch of liberty, with the concluding words of President George W. Bush's speech: PEACE AND FREEDOM WILL PREVAIL.

Twin Towers Memorial medals are available in 70mm bronze (4.5 ounces; no mintage limit), 50mm sterling silver (2 ounces; maximum mintage 2,001), and 38mm 18kt gold (1 ounce; maximum mintage 250), priced at $31, $71 and $689 each, respectively. Please add $6 shipping per order. The medals can be ordered by telephoning toll-free 800/562-6467 or via the Internet at DistinctiveGiftware.com.





Actual Size: 101.6mm

Expressing emotions following the events of September 11, 2001, medallic sculptor Marika Somogyi created *There Is No Common Ground between the Past and the Present* (left) and *Pietà of Mother Earth*.

PORTUGAL:
Nation's Last Escudo Coin Struck in 22kt Gold

Portugal has joined the list of European Union members to issue a version of its last circulating national coin in gold. Dated 2001 and released in March 2002, the uncirculated "last escudo" coin is composed of .9167 fine gold, weighs 4.6g and measures 16mm in diameter. The design, executed by sculptor Helder Batista, is the same as that on Portugal's circulating 1-escudo coin. Total mintage was 50,000 pieces.

The first gold escudo was struck in Portugal by King Duarte I between 1433 and 1438. In the centuries since, it has been minted in a variety of metals by many different Portuguese monarchs and governments.



Not Actual Size

A special, 22kt-gold issue bids farewell to Portugal's 1-escudo denomination and familiar motif, which has been supplanted by the country's euro coinage.

Since 1911, it has been the nation's only currency unit.

Each 2001-dated gold escudo is packaged in a wood box, accompanied by a certificate of authenticity. While supplies last, purchase reservations are being accepted at $106.50 each, plus $4.50 shipping and handling. (New Jersey residents should add 6-percent sales tax.)

To place an order for these or other coins of Portugal, contact the official North American representative of the Portuguese State Mint: The Coin & Currency Institute, Inc., P.O. Box 1057, Clifton, NJ 07014; telephone toll-free 800/421-1866 or 866/471-1441; fax 973/471-1062; or E-mail coincurin@aol.com. The coins are pictured on The Coin & Currency Institute web site, www.coin-currency.com. •

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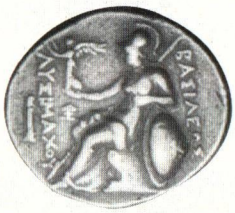
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After the death of Alexander the Great in 323 B.C., Lysimachus was made the governor of Thrace. He had been a personal bodyguard of Alexander's, and treasurer of the vast wealth looted by Alexander from many rich kingdoms and cities. The mountains of Thrace itself were laced with veins of gold and silver. By 323 B.C., Alexander's kingdom stretched from Europe all the way to India, and controlled the highly profitable land routes for the silk and spices of the Orient going to the Western world.

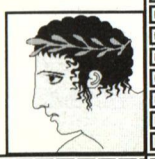
The silver tetradrachms issued by Lysimachus are perhaps the most popular Hellenistic coins and were certainly struck from some of the most beautifully engraved dies in the history of numismatics. The capital city of Lysimacheia, founded in Thrace by Lysimachus in 309 B.C., had a very active mint. There were perhaps another 15 or so mints which issued coins during his lifetime, and perhaps as many more which issued coins in the name Lysimachus for the next 200 years. The obverse features the face of the deified Alexander the Great wearing the horn of Ammon. These coins are the best representations from antiquity of Alexander's actual appearance. The reverse features the helmeted, armed and armoured Athena, holding a figure of Nike, the Greek goddess of victory.

These spectacular silver tetradrachms are very high relief with hard strikes from deeply engraved dies, in near pure silver, on a weight standard of about 17 grams. The majority of these date from 297 B.C., when Lysimachus consolidated power in his expanded empire, until his death in 281 B.C. These wonderfully styled miniature sculptures enjoyed their peak artistic beauty during his lifetime. He died at the age of 80 in battle at Korupedion, fighting his old nemesis Seleukos I, a 78-year-old general who had also served under Alexander. The photographed and numbered specimens are the actual coins you would receive if you are the first to order.



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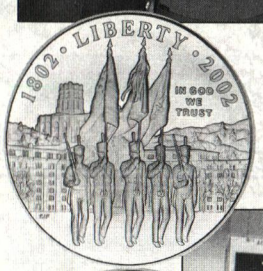
West Point Bicentennial Commem Launched

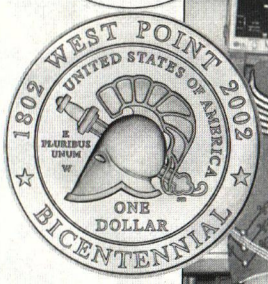
On March 14, the first Proof 2002-W United States Military Academy Bicentennial silver dollar was struck at the West Point Mint. An estimated 50 invited guests attended the ceremony. Retired Army Colonel Seth F. Hudgins Jr., president of the Association of Graduates, and Cadet First Captain Andrew Blickhahn jointly struck the first silver dollar.

The new coin celebrates the 200th anniversary of the U.S. Military Academy at West Point, and proceeds from the $10 surcharge will be used by the Association of Graduates to provide developmental programs for cadets. A maximum mintage of 500,000 commemoratives is authorized, and both uncirculated and proof versions are being offered.

The commemorative dollar's obverse was designed by Mint Sculptor/Engraver James Ferrell and depicts a cadet color guard in parade exercise with the Academy's Washington Hall and Cadet Chapel in the background. The reverse, designed by Mint Sculptor/Engraver John Mercanti, shows the Academy's bicentennial logo.









Actual Size: 38.1mm

Attending the first-strike ceremony were former ANA President Anthony Swiatek (top, left), Mint Director Henrietta Holsman Fore and ANA Governor William Horton Jr. The first Proof 2002-W United States Military Academy Bicentennial silver dollar was jointly struck by Cadet First Captain Andrew Blickhahn (bottom, left) and retired Army Colonel Seth F. Hudgins Jr. (third from left); also pictured are Fore and Superintendent of the U.S. Military Academy Lieutenant General William J. Lennox Jr.

GLORIA SWIATEK

1933 Double Eagle Goes to Long Beach Expo

The world's most valuable gold coin, the historic 1933 double eagle ($20), will make its first West Coast public appearance at the Long Beach Coin & Collectibles Expo, June 6-9, at the Long Beach (California) Convention Center. An agreement between the United States Mint and the Long Beach Expo will give people an opportunity for a close-up look at the legendary $20 gold coin prior to its scheduled July 30 auction conducted by Sotheby's and Stack's in New York City. The coin was kept under guard at the U.S. Gold Bullion Depository at Fort Knox, Kentucky, for about a year and now is held at West Point.

Mint Director Henrietta Holsman Fore described it as "possibly the most valuable coin in the world" during a March 19 interview on the NBC-TV program *The Today Show*. "This is one of a kind, the 'Mona Lisa' of coins," she told interviewer Matt Lauer.

Under the terms of a January 2001 court settlement between the Mint and the coin's owner, Stephen Fenton of London, England, this will be the only 1933 double eagle authorized for private ownership. The settlement ended five years of legal proceedings concerning the ownership of the coin, which reportedly once belonged to Egypt's King Farouk.

For event information, visit the Long Beach Expo's web site at www.LongBeachShow.com; telephone the Expo offices at 805/962-9939.

Collectors Universe "Signs" President Bush

The Professional Coin Grading Service (PCGS) Autographed Coin Program now includes former President George Bush. The 41st President (1989-93) recently signed encapsulation inserts for 500 proof 1992 White House commemorative silver dollars. This is the second in a series of PCGS-certified autograph projects involving coins. For many years, Collectors Universe, PCGS's parent company, has provided autograph certification services for sports and entertainment personalities.

Last year, Gerald R. Ford, the 38th President of the United States, signed inserts for 1976 Bicentennial coins that were issued during his administration (1974-77), as well as gold American Eagle bullion coins. "We plan many more autographed coin projects involving U.S. Presidents. Additional programs will be announced in the coming months," says PCGS Operations Director Michael Standish.



Michael "Miles" Standish (left) of PCGS and Les Fox of West Highland Publishing (center) witness former President George Bush (right) lending his signature to the PCGS Autographed Coin Program on March 5 in Houston, Texas.

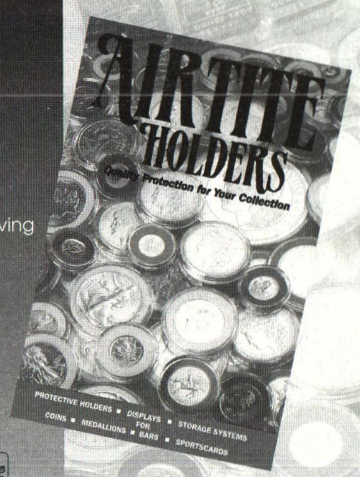
NGC Star Designation to Include Silver Dollars

In March Numismatic Guaranty Corporation (NGC) expanded its application of the "star" classification to Morgan and Peace dollars that display exceptional eye appeal. This coveted designation is unique to NGC and identifies specimens that are superior in appearance to more typical coins of the same grade.

The extension of the star category was prompted by the popularity of its inclusion on a number of Morgan and Peace dollars from the estate of the late Ted Binion. (See "The Binion Hoard: A Tale of Murder" in the April 2002 issue of *The Numismatist*,

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Standing Liberty Quarters	1,850.00	3,300.00	7,900.00
Barber Quarters	2,000.00	3,500.00	19,000.00
Walking Liberty Halves	445.00	1,500.00	14,500.00
Morgan Dollars (No 1895)	(3,600 F/VF)	(12,500 XF/AU)	(80,000 BU)
Peace Dollars	(345 F/VF)	(575 XF/AU)	(1,900 BU)
50 Pc. Commem. Silver	(6,800 XF/AU)	(8,500 BU)	(45,000 GEM BU)

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p. 397.) NGC was the grading service selected to certify the thousands of specimens in the infamous hoard. The outstanding quality of many of these pieces prompted NGC to apply the star designation previously limited to other modern coins that possessed superb luster and/or beautiful toning.

No additional fee is required for the "star treatment." Coins already certified by NGC can be resubmitted for review for a $6.50 charge.

Spink & Son Sold

Spink & Son's holdings, both in the United Kingdom and internationally, have been acquired from Christie's by Abaca Capital, an investment firm based in Singapore. Anthony Spink, whose family founded the business (dealing in coins, stamps, medals and bank notes) in 1666, will remain on the board.

Tim Hirsch, Spink's managing director, has taken an equity interest in the company and is pleased with the buyout. "This is the first step towards creating a specialist independent auction and dealing business."

6 Million Euros Stolen in Paris Heist

Early on March 4, approximately 15 men used explosives to break into a money-storage warehouse in Paris and make away with an estimated US$5.2 million in new euro coins. Police unsuccessfully tried to prevent the thieves' escape, and one officer was injured in the ensuing shootout.

Additional incidents involving the theft of large amounts of euro coins and paper money have been reported in Germany, Greece, Italy and Spain since the currency began being shipped to banks for the official launch on January 1, 2002.

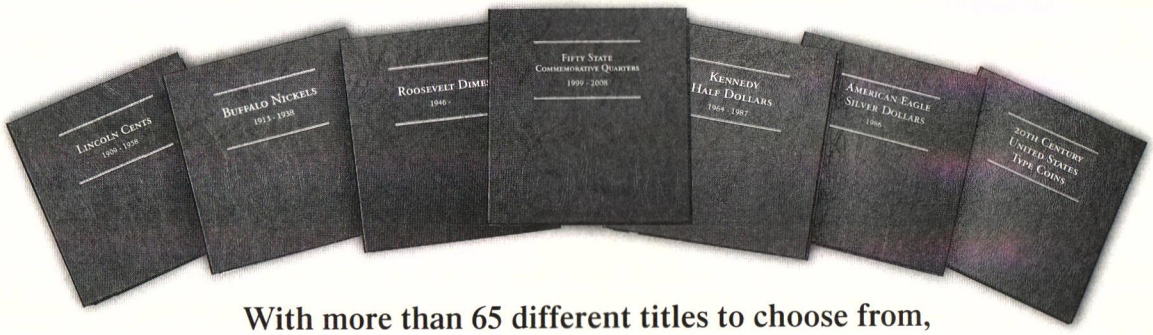
In an "inside job" in Frankfurt, Germany, on September 7, 2001, an armored truck carrying euro notes, German marks and other currencies was commandeered by the driver, who subdued his co-worker. The security employee and an accomplice reportedly got away with approximately US$2.7 million.

On September 24, thieves carrying assault rifles used a wrecking ball to break into a cash depository in Bari, Italy. After loading a truck with US$4.16 million in euro coins, the criminals eluded police pursuit by throwing spikes on the road. •



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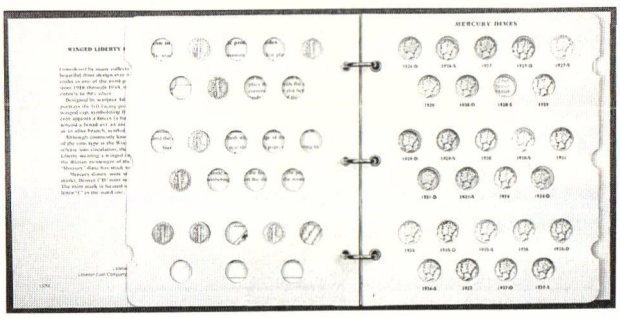


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How to Assemble a Dime Type Set

Building a high-quality type set of United States dimes is possible for a reasonably affordable price, and offers both challenge and fun in the process.

by Michael E. Marotta
ANA 162953

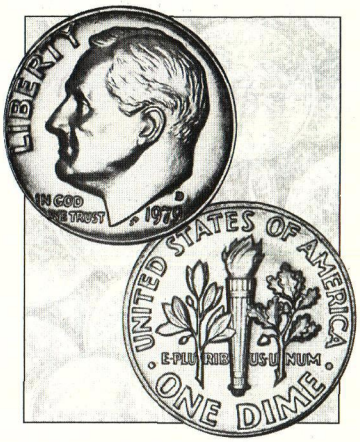
THE DIME IS a truly American coin. Other countries, such as Canada and Singapore, issue pieces called "dollars," but only America has the dime. But what is it? United States coinage usually carries an easily comprehensible denomination—one cent, quarter dollar and so on. The concept of the "dime," however, is unique.

Assembling a complete type set of these intriguing pieces brings both quick rewards and lifelong challenges. The collector who consistently selects dimes with excellent "eye appeal" can build an admirable display. Also, there still are many opportunities to find varieties and errors that are rare but affordable.

Easy Perfection

THE "ROOSEVELT" DIME was struck from 1946 to date. If you start your collection with the current issue, you actually can find a piece certified Proof-70. According to the standard 70-point grading scale, such a coin is perfect and, being a proof, exemplifies the highest state of the minter's art. Proof coins are struck three times on specially polished planchets, which gives them mirror-like fields and "frosty" devices. Although U.S. circulating coinage contains no silver, proof dimes, quarters and half dollars from 1992 to the present are 90-percent silver. Most collectors agree that silver strikes up better than the copper-nickel used in circulating issues, making these specimens especially attractive.

One problem with the easy perfection of proofs is that it is impossible to complete a type set of dimes entirely of Proof-70 quality. There is nothing wrong with having one perfect coin; however, the other dimes that go into the set must then be of superior quality. Ordinary specimens, each flawed in some small way, can pale by comparison to the



Actual Size: 17.9mm

The current circulating dime displays the image of President Franklin Roosevelt and was first issued in 1946.

MERCURY DIMES, ISSUED from 1916 to 1945, were struck in astronomical quantities—more than 250 million in 1941 and 300 million in 1943, for example.

perfect coin. While a Proof-70 "Roosie" can be purchased for less than $20, a Mint State (MS)-60 Draped Bust dime from 1796 (if available) will cost at least $4,000. And, the MS-60 coin, no matter how nice, will be 10 points short of perfection. Even so, it is possible to find earlier dimes whose individual attractiveness is undeniable—regardless of numerical grade—that will fit well into a type set.

Winged Head Liberty

THE PROPER NAME for the "Mercury" dime motif is "Winged Head Liberty." Icons of the Roman god Mercury portrayed the messenger of Olympus in a helmet with wings to complement his winged sandals and staff. The image of Liberty wearing a winged cap (representing freedom of thought) is reminiscent of Mercury. Designer Adolph A. Weinman based his interpretation on a bust he made of Elsie Kachel Stevens.

Mercury dimes, issued from 1916 to 1945, were struck in astronomical quantities—more than 250 million in 1941 and 300 million in 1943, for example. Even during the worst years of the Great Depression, the United States Mint struck more than 8 million dimes in 1930 and more than 6 million in 1931. As a result of these populations, high-grade examples are affordable. A 1941 Proof-65 costs about $200, with proofs from other years being more expensive. For $50 to $100, the collector has a huge population of mint-state choices.

The finest Mercury dimes are graded "FSB" for "full split bands." On



Actual Size: 17.9mm

Surprisingly, the beautiful Winged Head Liberty dime (also known as the "Mercury" dime) is readily available to collectors in mint-state condition. (This particular specimen, however, is a key date and can be expensive.)



Actual Size: 17.9mm

The Barber or Liberty Head type was well used in its day, and pieces in higher grades always are in demand.

the reverse is a "fasces"—a bundle of rods and an ax secured by two ribbons (or bands) running across the middle. The bands on the reverse are opposite the highest part of Liberty's cheek and jaw on the obverse. Therefore, though usually separated to some degree, the bands seldom are defined fully and completely across their length. Coins with full split bands command a premium price. The large production runs created coins that, although technically uncirculated, displayed flat details because they were struck with worn dies. The flatness affected Miss Liberty's curls and the feathers on the wings of her cap more than the fasces on the reverse.

For collecting purposes, focus on the earlier years, 1916-31. The production runs were shorter, and the master dies fresher. The hobbyist with an eye for sharp detail in a mint-state coin will appreciate the fact that a Philadelphia Mint MS-63 (or higher) 1916 can be found for less than $100. One in Extremely Fine condition usually will cost $10 "raw" (uncertified), or perhaps as much as $20 certified. As when choosing any coin, the collector must be careful to select a Mercury dime only if it has original (uncleaned and unretoned) surfaces.

Falling Flat

THE "LIBERTY HEAD" dimes, quarters and half dollars designed by Charles Barber and issued from 1892 to 1916 can be difficult to appreciate. The style is not exciting. The coins were well used in an era when a shave and haircut cost 25 cents and a common laborer earned 10 cents an hour. For the most part, daily commerce wore these coins flat. Therefore, Barber specimens in higher collector grades (Extremely Fine and About Uncirculated) always are in demand. Proof pieces are available for less than $500. Theoretically, it is possible to find a certified mint-state Barber dime for less than $100, but in actual practice it is a

CHIEF ENGRAVER CHRISTIAN Gobrecht's "Seated Liberty" design enjoyed a successful production run of 55 years (1837 to 1891).

difficult task. Barber dimes in Extremely Fine condition run in the $20-to-$50 range for common dates. Certified or encapsulated coins are more likely to display original surfaces.

An Issue with Options

CHIEF ENGRAVER CHRISTIAN Gobrecht's "Seated Liberty" design enjoyed a successful production run of 55 years (1837 to 1891). The original design that served as a model for Gobrecht's dies was adapted from a painting by Thomas Sully. Miss Liberty bears a strong resemblance to Blanche Sully, the painter's daughter, in another work executed in 1834. The portrait shows the subject looking over her right shoulder in a manner reminiscent of Sully's 1819 *Portrait of George Washington*.

The hobbyist who wants to build a "complete" type set of dimes must make some choices when it comes to Seated Liberty specimens. For example, from 1837 to 1859, the reverse featured olive branches. Beginning in 1860, the reverse carried "Newlin's Wreath of Cereals." (According to Walter Breen, the wreath displayed corn, wheat, oak and maple, while Kamal M. Ahwash said it combined cotton, tobacco, sugar cane, corn, wheat and oak.) A complete type set should have one of each variety.

The first two years of issue, 1837 and 1838, comprise another major variety. The obverse has a broad, open field with no legend or other devices, except Miss Liberty and the date. After 1838 (until 1860), an arc of 13 stars appears on the obverse. In 1838 the New Orleans Mint struck the old style, while the Philadelphia Mint issued the new.

The dimes of 1838-53 are considered a single, major type. However, advanced collectors have identified additional folds of cloth below Miss Liberty's left elbow on coins struck after 1840. Also, the shield at her right hand is tilted before 1840 and vertical afterward.

During the years the Seated Liberty dime was struck, international gold and silver prices fluctuated often. At one time or another, each was undervalued or overvalued relative to the other. Also, the United States suffered periodic shortages and gluts of silver coins, and the Mint tried to keep up. In 1853 the weight of the dime was reduced from 2.67g to 2.49g. To indicate this change, the Mint added arrows on either side of the date for the years 1853-55. Arrows again bracketed the date in 1873 and 1874, when the weight of the dime was increased to 2.50g.

Another choice is whether to include an 1860-S. In 1860 the Mints at Philadelphia and New Orleans began striking dimes displaying the cereal wreath; the San Francisco Mint still used the original olive-branch



Actual Size: 17.9mm

Christian Gobrecht's Seated Liberty dime offers the hobbyist several varieties for inclusion in a collection.

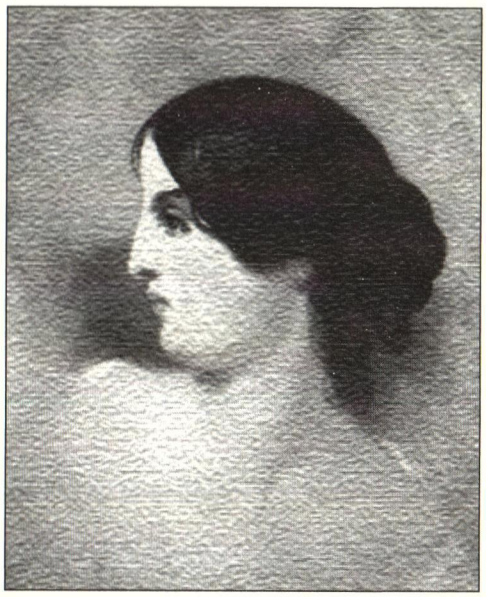
design. (Also in 1860, the legend UNITED STATES OF AMERICA moved to the obverse.)

Proofs for the common dates 1875-91 (no arrows) currently cost about $600. Certified, mint-state coins from these years can be found for about $150. Coins graded Extremely Fine are known at the $20 level, but finding a truly problem-free Seated Liberty dime in this grade can be a real challenge.

Busted and Liking It

PURSUING "CAPPED BUST" dimes (struck from 1809 to 1837) offers the same kind of collecting choices that are inherent in the Seated Liberty series: Do you pursue all known varieties or only the major ones? For the Capped Bust dime, there are basically two major varieties. In 1828 the Mint made several design changes that are hardly noticeable to anyone but numismatists; however, specialists in the series consider them significant.

Production levels for common years make mint-state examples affordable for the average collector who is willing to spend a little money. Production methods and the nature of the metallic composition combine to allow a dime graded Fine and valued at $20, for example, to exude great appeal. Coins graded Extremely Fine often trade for less than $200. The successful collector must be willing and determined to keep looking until just the right specimen is found.



Christian Gobrecht's design for the Seated Liberty dime was adapted from the work of Thomas Sully. This 1834 portrait of Sully's daughter Blanche may have been the inspiration for Miss Liberty.

MICHAEL AGEE
NEW BRITAIN MUSEUM OF AMERICAN ART
NEW BRITAIN, CT

The First Dimes

"DRAPED BUST" DIMES were produced from 1796 to 1807. Numismatic legend has it that the model for the coinage was Philadelphia socialite Ann Willing Bingham. (Her husband, William Bingham, was extraordinarily wealthy. The Washingtons and Jeffersons aspired to their social circle, rather than the other way around.) A sketch of Mrs. Bingham by Gilbert Stuart bears a clear resemblance to Miss Liberty on the Draped Bust coinage. However, leading numismatists have their doubts about the connection, as no journals, diaries or memos are known to support the theory. (In 1978 *Coin World Almanac* placed a question mark after Bingham's name as the model for Draped Bust coins, and it still stands.)

Like the Seated Liberty issues, Draped Bust dimes feature two different reverses. From 1798 to 1807, the Heraldic Eagle appears as a stylized symbol of the Republic. The Small Eagle of 1796-97 is a more natural image. In no sense could this coinage be termed "cheap" or even "affordable." Only in grades near or below Very Fine do their prices drop below $1,000. In Good condition, a Heraldic Eagle runs about $200 or more, and that sum will not even open the bidding for a Small Eagle in Good condition.

Shopping the Dime Variety Store

TO ENHANCE THE challenge of collecting U.S. dimes, some collectors seek to acquire known (and unknown) varieties. *A Guide Book of United States Coins* (popularly known as the "Red Book") by R.S. Yeoman and edited by Kenneth E. Bressett lists major varieties. The styles of mintmarks, dates and other details change from one die to the next, giving us, for example, the 1820 "Large 0" Capped Bust dime and the 1837 "Large" and "Small Date" Seated Liberty pieces. Experienced collectors also find errors—most commonly doubled dies, repunched mintmarks and overdates.

The hobbyist who wishes to complete a type set of dimes can enhance the array by paying close attention to the subtle details of each coin. A specimen may be certified as mint-state without any mention of its variety or any errors it may display. Raw coins may be even more likely to be unattributed varieties and errors. A complete set of dimes in Extremely Fine condition or better is undeniably beautiful. If each piece represented a minor variety or an error, the set would have added depth.

Clubs for Collectors

Barber Coin Collectors' Society

Journal of the Barber Coin Collectors' Society is published quarterly. Membership dues are $15 per year. Contact Paul Reuter, 415 Ellen Dr., Brookhaven, MS 39601.

John Reich Collectors Society

This club is for collectors of United States coinage issued before the Seated Liberty series. *The John Reich Journal* is published three times a year. Membership is $15 per year. Write to John Reich Collectors Society, P.O. Box 135, Harrison, OH 45030-0135; the web site is www.jrcs.org.

Liberty Seated Collectors Club

The Gobrecht Journal is published three times each year. Annual dues are $15 per year. For more information, contact Mark Sheldon, LSCC Secretary-Treasurer, P.O. Box 261, Wellington, OH 44090.



Actual Size: 19mm

The United States' first dime, the Draped Bust type, was designed by Robert Scot and struck from 1796 to 1807.

Dimes for a Lifetime

NEW COLLECTORS OFTEN rush to buy affordable, but less desirable coins instead of waiting for the right specimen at a higher, but reasonable, price. Neophytes justify such actions by rationalizing that they can always "trade up" later. Experienced collectors and dealers know that the margins between retail and wholesale work against this strategy. It always is better to accumulate cash while studying the numismatic evidence and the markets.

In 1940 college student Allen F. Lovejoy began building a collection of U.S. dimes. He told dealer Morton Stack that he had just $6 to spend. "Then buy a dime you need for your collection in the finest condition you can," Stack advised. "Don't buy low-grade hole fillers just to complete your collection." At that time, $6 might have bought an 1823 "Large E" in Very Fine condition (now priced at $95), a Fine 1843-O (currently about $100), an Uncirculated 1852 (now selling for about $300) or an MS-65 1876-CC (also $300).

The point is not that numismatics is a great investment—analyzing the return on investments and correcting for inflation proves that is not necessarily true—but that only quality material is worth owning for a lifetime. If you study your dimes and save your dollars, you can build an enviable display in just a few years. •



Actual Size: 18.8mm

The Capped Bust dime was designed by John Reich and issued from 1809 to 1837.

Suggested Reading

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Michael E. Marotta *is a frequent contributor to THE NUMISMATIST. His most recent article, "Sir Isaac Newton: Warden and Master of the Mint," appeared in the November 2001 issue.*

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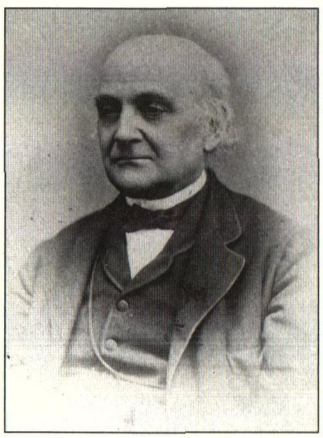
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Jacob Giles Morris: Patrician Pioneer of Coin Collecting

The life of a noted Philadelphian began in luxury, ended in terror and was suffused with a love of numismatics.

by Joel J. Orosz
ANA 115913



Joseph J. Mickley, one of America's greatest numismatists, was Morris' partner in coin swapping.
THE HISTORICAL SOCIETY OF PENNSYLVANIA

THE GOSPEL ACCORDING to St. Luke tells us that of those to whom much is given, much is expected. Certainly Jacob Giles Morris was given much: famous ancestors, hereditary wealth, a superb education. And just as certainly, he met the expectations—as a philanthropist, pioneering numismatist and, in the last hours of his life, a splendid example of grace under fire. Morris was among the first of his countrymen to collect the coins of all nations and all eras, and as much as he should be remembered for this, he deserves even greater fame for his selfless heroism during the most disgraceful maritime disaster of the 19th century.

A Collector Is Born

JACOB GILES MORRIS was literally born to distinction. His first cousin once removed, Caspar Wistar (1761-1818), was, along with Benjamin Franklin and David Rittenhouse, the pride of early American science. A professor of anatomy at the University of Pennsylvania, Wistar wrote the first textbook on that subject published in this country. He succeeded Thomas Jefferson as president of the American Philosophical Society and began the tradition of an open house for members on weekend evenings. After his death, friends perpetuated these "Wistar Parties," which became a fixture of Philadelphia's cultural life. The flowering shrub wisteria was named in his honor, and after his death, the Wistar Institute of Anatomy and Biology was founded to preserve his large collection of anatomical specimens. It is the nation's oldest independent institution devoted to basic biomedical research and instruction.

Caspar Wistar's family members added to their social luster by inter-

PERHAPS JACOB GILES Morris became a numismatist as a refuge from these searing losses. We know he began to collect before the end of the 1830s . . .

marrying with other prominent families, among them the Baches, Copes and Mifflins. One of these alliances was with the Morris family. Anthony Morris served three separate terms as mayor of Philadelphia (1704, 1739 and 1747). Samuel Morris captained a "troop of horse" during the Revolution and crossed the Delaware with Washington to surprise the Hessians at Trenton. Caspar Wistar Morris, who descended from these men, also was a first cousin of Caspar Wistar, M.D. He wed Elizabeth Giles in 1795, and their union was blessed with seven children. The third of these, and the first boy, was born in 1800 and christened Jacob Giles Morris.

Young Jacob, whose parents both were wealthy, was trained from an early age about the importance of generosity. He received an excellent classical education, which awakened his interest in ancient history and foreign travel. However, fortune did not continue to smile on Morris after he took Miss Lydia S. Coates (1804-37) as his bride in 1822. Of the couple's three children, two died in infancy, and the third expired without issue shortly after marrying at the age of 21.



This photograph of Jacob Giles Morris, taken around 1850 when he already was an advanced collector, is the first to be reproduced in a numismatic publication.

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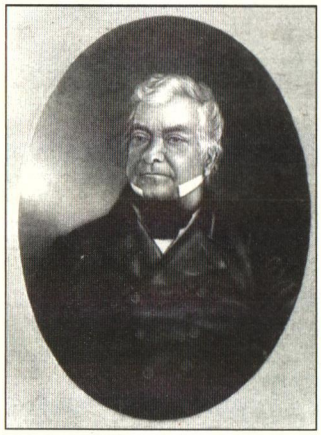
Perhaps Jacob Giles Morris became a numismatist as a refuge from these searing losses. We know he began to collect before the end of the 1830s, thanks to a brief notation made by the director of the United States Mint. In 1838, at the urging of the great Baltimore numismatist Robert Gilmor Jr. (1774-1848), the Mint officially inaugurated its Cabinet of Coins (although Chief Coiner Adam Eckfeldt had been quietly gathering examples for some years). Congress was considerably more frugal then and allotted only a paltry appropriation for the acquisition of new specimens. In response, Mint Director Dr. Robert M. Patterson jotted the following note on a book of Cabinet records for the years 1838 and 1839: "But as the appropriation will not be more than $800 (if that much) the deficiency is intended to be met by selling off some of the superfluous pieces to Roper, Morris and others."

In Good Company

PATTERSON'S PASSAGE REVEALS Morris to have been in good numismatic company by 1839. Dr. Lewis Roper was a giant of early American numismatics. Following his death, the sale of his coin collection at public

MORRIS NO DOUBT mourned his old friend Roper, but that did not prevent him from bidding on Roper's coins at the February 20-21, 1851, sale.

auction made numismatic history. The Roper cabinet was the first in the United States to merit a separate catalog, the first to realize more than $1,000 at auction, and the first, according to numismatic bibliographer Emmanuel J. Attinelli, "in which sufficient interest was manifested by numismatists to note the prices paid for coins, and who were the purchasers." The fact that Roper and Morris were the first two coin collectors who came to Patterson's mind is significant; he obviously believed them to be the leading numismatists in Philadelphia. And this connection with the Mint meant that Morris had an advantage in building his collection: Certain rarities were struck to his order from old dies, a service Eckfeldt rendered to other coin hounds, most notably Gilmor.



Moses Thomas owned the company that hosted the first auction of coins in the United States, at which Morris bought five coins and a numismatic book.

THE HISTORICAL SOCIETY OF PENNSYLVANIA

Morris no doubt mourned his old friend Roper, but that did not prevent him from bidding on Roper's coins at the February 20-21, 1851, sale. An annotated copy of the Roper catalog belonging to Richard Wistar Davids (about whom more will be said later) reveals that Morris was a successful bidder on a number of items.

The Roper catalog was divided into 54 lots, numbered 1-50 (including 11½ and 22½), and A and B, each of which contained a number of individual coins or numismatic books. According to the Davids copy, Morris purchased the following items at the prices given:

Under Lot 11½:
No. 14—Irish money (very old) 1 piece; 50 cents

Under Lot 18, Portuguese Coins
No. 5—Old Moorish Money Silver 1 piece; $2.75
No. 6—Sebastian I. Gold 1 piece; $4.75

Under Lot 22, American Coins:
No. 10—Half Disme 1792; $2.00
No. 17—Washington Cent 1792; $2.12

Under Lot A
No. 42—Patin's Family Coins—with many Plates; $2.25

Clearly the unidentified cataloger was more familiar with coins of the United States than those of other nations. Morris' purchases demonstrate a wide-ranging taste for United States and world coinage, both recent and ancient. No. 42 of Lot A most likely was Charles Patin's book *Imperatoram Romanorum Numismata* (1671), showing that Morris studied coins as well as collected them.

A reminiscence penned by William Dubois, the "ultimate insider" at

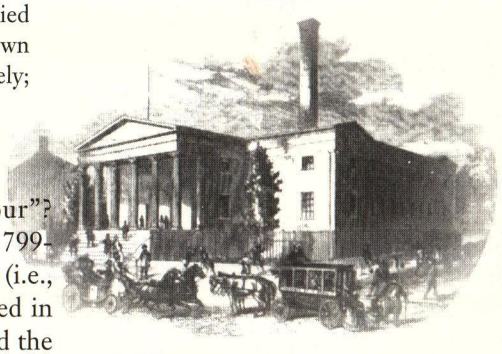
"SOME 30 YEARS ago, there were four of us, in Philadelphia, engaged in forming cabinets of coins; three on private account, one for the public."

the U.S. Mint, presents additional evidence that Morris was one of the facility's "pet collectors." Dubois was related by blood and/or marriage to just about everyone at the Mint except Peter, the mascot bald eagle. His grandfather Robert Patterson was the fourth director. His uncle, Samuel Moore, the fifth director, hired him as a clerk in 1833. Eight years later, Dubois married Adam Eckfeldt's daughter Susannah and worked alongside her brother Jacob. And, for good measure, Dubois' Uncle Robert M. Patterson was the sixth (and in 1842, current) director. In 1838 Uncle Robert tapped Dubois to be the first curator of the Mint's Cabinet of Coins, which gave him the opportunity to meet with the numismatic elite of the day as they swapped coins for mutual benefit.

Dubois' reminiscence, published in the July 1872 issue of the *American Journal of Numismatics*, revealed the existence of what amounted to an informal numismatic society:

> Some 30 years ago, there were four of us, in Philadelphia, engaged in forming cabinets of coins; three on private account, one for the public. We often conferred together and helped each other. As time rolled on, one was buried in the Pacific Ocean, on his way home from California; another went down in the *Arctic*, returning from Liverpool; the other two came and went safely; and Mr. Mickley is one of them.



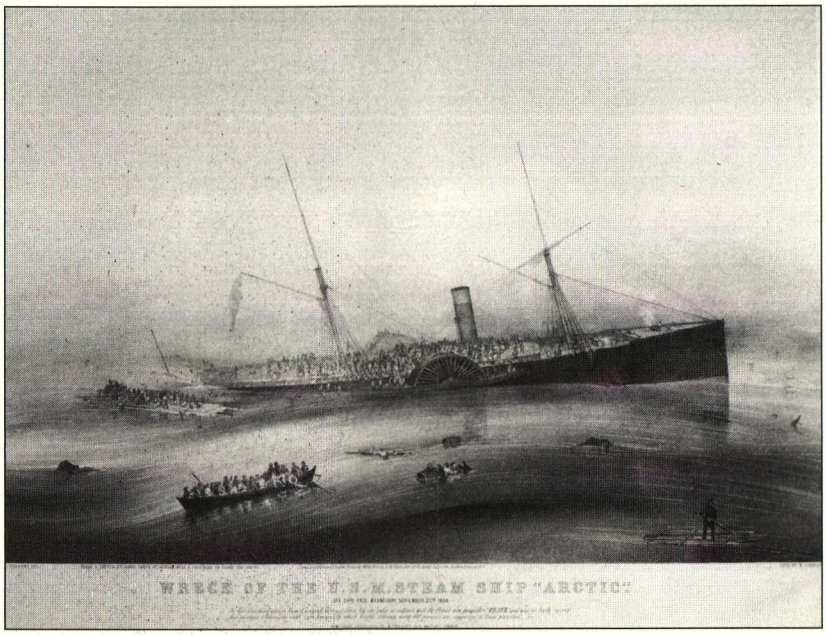


William Dubois (top) was related to just about everyone at the Philadelphia Mint except Peter the eagle.

The Formidable Four

WHO WERE THE members of this 1842-vintage "gang of four"? "Mr. Mickley" was the renowned numismatist Joseph J. Mickley (1799-1878) of Philadelphia. The person collecting coins "for the public" (i.e., the Mint Cabinet) was Dubois himself. The person who "was buried in the Pacific Ocean" was Roper (who died on August 21, 1850, aboard the S.S. *Panama*). The fourth member, who "went down in the *Arctic* returning from Liverpool," was Jacob Giles Morris, aboard the steamship of that name in 1854. It is clear that this foursome comprised the most formidable force in mid 19th-century American numismatics, combining the resources of three of the most advanced collectors with those of the U.S. Mint. It explains how rapidly both the Mint Cabinet and the private collections of Roper, Morris and Mickley grew in the era before professional coin dealers: they swapped duplicates with each other and the Mint, and the Mint struck pieces to their order.

Dubois' recollection is corroborated by a journal kept by Joseph Mickley for the year 1852 (which I recently uncovered in the collection of the Historical Society of Pennsylvania, located in Philadelphia). By this



A lithograph by Nathaniel Currier (later of Currier & Ives fame) of the doomed *Arctic*. Nearly as long as a football field, the ship held the eastbound transatlantic record of 9 days, 17 hours and 12 minutes.

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NEWPORT NEWS, VIRGINIA

time, Roper was dead and his coins auctioned. Mickley and Morris had attended the sale and made purchases. Both men were very much alive and collecting, and on January 12, Mickley noted:

> Mr. Jacob Morris a Coin Collector called to see me to show me a Coin which he pronounced "unique." It was a specimen of One Cent of 1792 of the United States Mint, a little larger than a common Half Cent with a small piece of silver inserted in the center, on the principle of the pattern Coins, which have been struck a few years past at the English & French Mints. It is however not unique for my friend James Hall of Allentown has one in his collection.

More than merely confirming that Mickley and Morris were acquainted, this passage reveals that Morris owned one of the great rarities of U.S. numismatics, the 1792 silver-center cent. Researcher P. Scott Rubin traced the provenances of all 11 known silver-center cents and in 1985 presented his findings in *America's Copper Coinage, 1783-1857*. Rubin was unaware at the time of publication that Morris and James Hall (1773-1861) had owned silver-center cents. Mickley's own specimen is number 8 on Rubin's list. Mickley apparently did not own one at the time he wrote the passage quoted; he may have acquired his example from Morris or Hall.

This was not the only meeting between Morris and Mickley in 1852. Mickley notes on February 7, "Mr. Jacob Morris called to see me in the afternoon & got some Coins of me; 2 half dollars 1794, 1795 one Ten

"EVERY MAN OF business or professional life has his hours of idleness or what is worse, hours of listless dejection. He needs relaxation . . ."

Cent piece 1796 & One Cent 1793." (Earlier in this journal entry, Mickley noted that the newspapers for February 7 carried announcements of Adam Eckfeldt's death, which probably provided the impetus for Morris' visit.) One cannot help but notice the matter-of-fact tone in which Mickley recorded the sale of four notable rarities from his collection. Morris returned the favor, as the June 12 entry records that "Mr. J. Morris the Coin Collector called in the evening & gave me some Coins."

Morris' Philosophy of Collecting

WE KNOW A surprisingly large amount about Morris' philosophy and methods of collecting. One glimpse comes from an 1847 speech, "An Address Delivered before the Linnean Association of Pennsylvania College at the Dedication of their Hall." Although he spoke specifically about collecting specimens of natural history, he undoubtedly employed the same philosophy for numismatics:

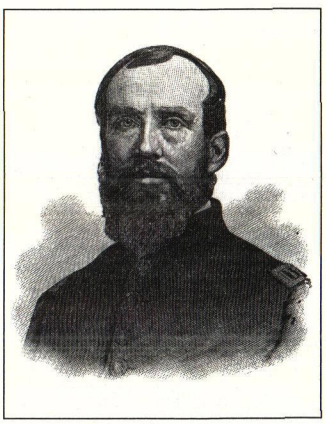
> Every man of business or professional life has his hours of idleness or what is worse, hours of listless dejection. He needs relaxation . . . how will such a man fill up his vacant hours? If he were fond of Natural History and had a cabinet or loved to roam the fields and the woods, he could soon drive dull care away. These pursuits are a grand panacea for this melancholy mood. Did you ever hear a naturalist complain of the tediousness of life? Never. Every month in the year affords him something new in his favorite studies.

Motivated by this philosophy, Morris formed some decided opinions on what should be gathered, and how. From the entry on Jeremiah Colburn (another pioneering numismatist, 1815-91) in *Duyckinck's Cyclopedia of American Literature* (Volume 2, p. 859), we learn that:

> At the suggestion of Joseph G. Morris [sic] of Philadelphia, who was lost at sea in the steamer "Arctic" on her passage from Liverpool in 1854, he [Colburn] began a collection of banknotes, including those of broken banks and the counterfeit bills of the period, his friend believing the day to be not far distant when paper money would be among things of the past, or at least of great rarity.

The uncredited author of this sketch, writing 21 years after Morris' death, may have bungled the given name, but he did preserve important information about Morris' collecting tastes and beliefs. Morris was destined to be wrong about the disappearance of paper money, although

continued on page 552



Richard Wistar Davids, Morris' nephew and a fellow numismatist, circa 1863. He is pictured here for the first time in any numismatic publication. Davids attended the Roper Sale with his uncle.

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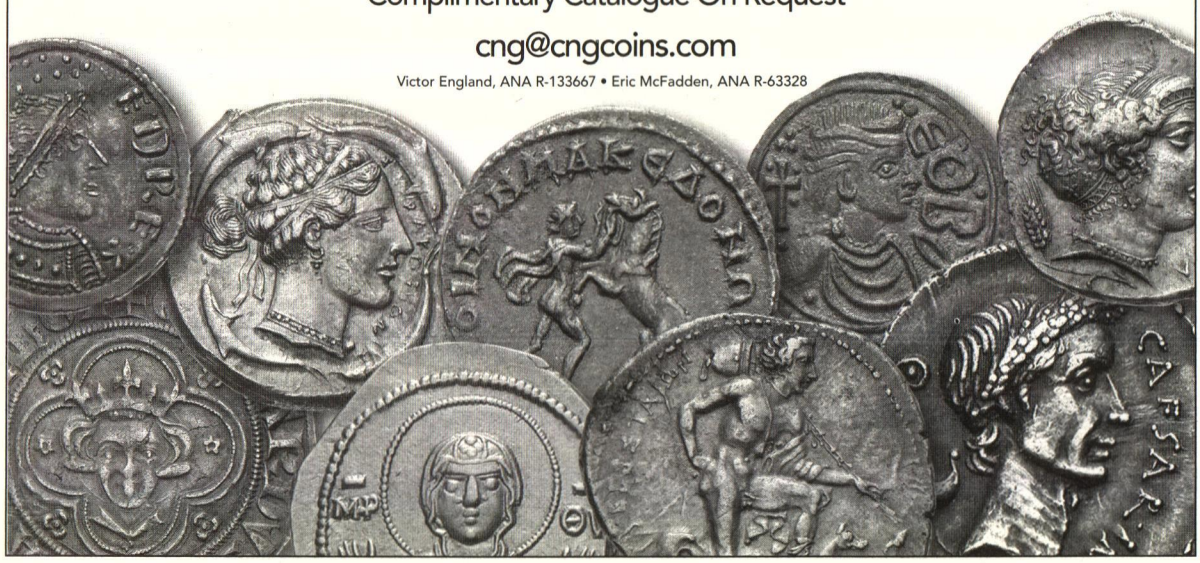
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Experiments in Coin-Making

The author applies a hands-on approach to the study of ancient techniques of producing coins.

by Charles Larson
ANA 185899

IF THE URGE to create is endemic to man, then the desire to imitate the creation of another may likewise be an inescapable aspect of the human condition. Demand for an object of beauty, interest or value always seems to exceed supply. It has been said that the forgery of art probably is as old as art itself.

One of the most enduring and collectable forms of ancient art is the humble coin. Few historians have been able to explain exactly *how* ancient coins were made, but great numismatic forgers—men like Giovanni Cavino, Carl Wilhelm Becker and Constantine Christodoulos—have possessed what could be regarded as expert knowledge of ancient coin-making techniques. Undoubtedly, we can learn something from these counterfeiters, but none left an account of his methods. While some of their dies and tools have survived for us to study, the benefit of their experience is not available to us.

I determined to learn more about ancient coining techniques by re-creating the methods used by modern numismatic forgers to strike bogus ancient coins. My experience in engraving and machining helped in selecting patterns and making tools.



From ancient times through the mid 16th century, virtually all Western coinage was hammer-struck from dies. The actual methods used by ancient coiners have long been the subject of debate.

Selecting Die Patterns

FROM ANCIENT DIES fell staters, drachms, sigloi, darics and shekels; didrachms, tetradrachms, octadrachms and decadrachms; and denarii, dupondii, sesterii and antoninianii. They were made of electrum, silver, gold, copper, bronze, brass, billon and potin, and were issued at thousands of mints by hundreds of rulers. Yet all were crafted by artisans who faced similar challenges with comparable technology, and who arrived at analogous solutions.

Aside from the very earliest Roman coinage, such as the *aes grave* (which was cast), virtually all Western coinage was hammer-struck from

THIS PROCEDURE WAS so satisfactory, it was employed . . . until the mid 16th century, when machinery slowly began to replace the sledgehammer.

dies. This procedure was so satisfactory, it was employed for another thousand years—through the Byzantine, Islamic, medieval and Renaissance periods—until the mid 16th century, when machinery slowly began to replace the sledgehammer.

For the purposes of my research, the design of almost any ancient coin could be considered "typical." I wanted two models—one totally archaic, one transitional—based on a number of factors. The coins should represent significant historic periods and stages of numismatic development; be popular with collectors today and thus recognizable types; differ in size; and have designs and devices challenging to execute and requiring some artistic skill to duplicate (but not beyond the ability of someone who had never engraved a die). I chose a silver tetradrachm of Athens and a silver siglos of Persia.



We can learn more about the ancient minting process by studying the techniques of famous counterfeiters. The life and "creations" of forger Wilhem Becker, for example, have been published and are well-known to serious collectors of ancient coins.

Popularly known, then as now, as an "owl," the silver tetradrachm of Athens features on the obverse a portrait of the goddess Athena, patron deity of the city. Represented on the reverse is an owl within an incuse square, a remnant of the archaic "punch" used to strike the earliest coins. The tetradrachm was one of the most traded and trusted coins throughout the Mediterranean from the late 6th to late 2nd centuries B.C. Its style is stiff and formal, yet intricate enough to require care in modeling. It is of sufficient size and thickness to present technical challenges.

The silver siglos of Persia of the type introduced by Darius I (521-486 B.C.) was minted virtually unchanged for nearly 200 years. The main pattern or device (in this case, a figure of a king running with a bow and a spear) appears only on the obverse; the reverse bears but an irregular, incuse punchmark. There is no inscription, and the king figure is merely a caricature, as though honoring not a specific ruler, but merely the idea of kingship. I have always been fascinated by these nameless, little kings, running along through time so long ago on their bean-shaped lumps of silver. The coin's diminutive size makes it a perfect subject for examining the peculiarities of striking smaller pieces.

Die Composition

SURVIVING ANCIENT COIN dies are extremely rare, thus some controversy surrounds the material used to make them. Bronze most certainly was used, but some scholars speculate that iron or even mild steel may have been employed. Bronze likely was alloyed with tin or iron to make it harder, but could it compare with iron or steel? According to Sigvard Strandh in *A History of the Machine*:

. . . ANCIENT METALLURGISTS [COULD] produce a bronze capable of bearing the stress of continued minting at least as well as some of today's unhardened steels.

In the Brinell [hardness] scale (B), red copper has a hardness of c. 80-90 B, but cold hammered copper reaches a degree of 135-145 B. This means that a skilled craftsman could make the edge of a copper stone-cutting chisel as hard as good-quality wrought iron. At the beginning of the third millennium B.C., copper mining began in Oman, on the Persian Gulf; the ore there was not as pure as that in the Mount Sinai mines, for it contained nickel, tin, and some other metals. However, these "contaminants" produced an alloy, ready made by Nature, which was vastly superior to red copper; it had a natural hardness of 140-160 B, and this could be improved to 275 B and over if the metal was skillfully cold hammered. Thus, an alloy was available that had properties comparable with those of reasonable tool steels in the early 1900s.

So, it was technically possible for ancient metallurgists to produce a bronze capable of bearing the stress of continued minting at least as well as some of today's unhardened steels. It doubtless was a very time-consuming process that required considerable practice and skill to perfect. I elected to produce my dies from mild rolled steel, since the end results would be about the same and I wanted to focus my attention on the artistic and mechanical aspects of the project.

Making Engraving Tools

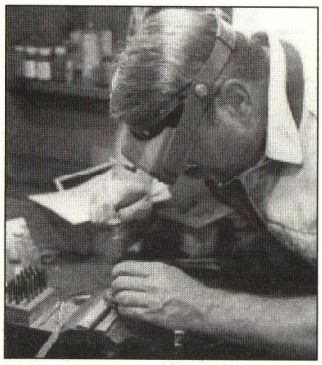
MODERN ENGRAVING TOOLS (called "gravers") leave marks that differ from those made by implements used in ancient times. Under magnification, an engraving reveals telltale signatures of the type of tool used to create it. If an engraving is used as a die to impress its design into another metal object, its signatures are duplicated on that object. A simple line, for instance, may exhibit a series of regular, ridge-like marks along the deepest part of its trough that indicate, among other things, the shape of the tool, the degree of pressure applied to it, and the amount of power behind the strokes of the hammer used to tap it.

Modern line gravers are like tiny chisels; they cut a clean line, removing a "curl" of metal ahead of their cutting edge and leaving a crisp, rather sharp border between the cut and the work surface. Ancient line gravers, on the other hand, were of the "drypoint" type—cone-shaped at the point—and tended to leave an irregular scar. This blemish was removed by scrapers, burnishers and similar tools that, in turn, left their own distinctive marks.

To successfully duplicate the marks made by ancient tools on dies, I created implements employing methods and technology available at that



Numismatic forger Christodoulos made copies (top) of silver tetradrachms of Athens from the late 6th to late 2nd centuries B.C. (bottom).

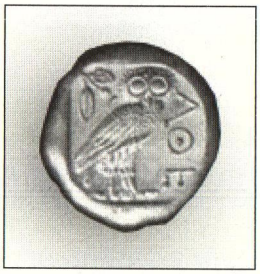


I used tools of the type that would have been available in ancient times to engrave my experimental dies.









The products of my research: copies of ancient sigloi (top) and tetradrachms. The pieces are clearly marked as such.

ONCE THE OUTLINE depression of the main figure was formed, I found it relatively simple to add details . . . and so would have the ancient Athenians.

time. I used mild steel rods that were hand-shaped, filed, ground, and hardened by carbonizing the tips while red-hot and then quenching in cold water. In all, I had more than 30 tools—gouges, scrapers, dapping (smooth-faced) punches, burnishers, drypoint tips and specialty punches.

Engraving the Dies

CUTTING EVEN A fairly simple design, such as Athena's profile on the tetradrachm, presented a challenge. I soon found it best to first gouge out and smooth over the primary outlines and contours of the head. This produced a very blank-looking, generic, head-shaped depression that looked like it had been driven into the die with a blank-looking, generic, head-shaped punch. I immediately thought of a hub.

Modern coin dies are manufactured by a process known as "hubbing." A hub basically is a large punch bearing a full relief image of a coin; when stamped into a block of metal, it produces a die. When hubbing was introduced, around the 17th century, it was used only for the principle device. Legends, dates, borders and details were individually added by hand. It has long been speculated that some ancient coin dies were at least partially hubbed, especially given the enormous output of such issues as the Athenian "owl." With its deep, boldly defined outline and simple style, this particular coin is especially suited to hubbing.

I feel it is altogether probable that a plain, unadorned master hub punch capable of producing an image similar to the depression I created was used for at least some die preparation. Once the outline depression of the main figure was formed, I found it relatively simple to add details—lips, eyes, ears, hair, beads, scrolls and leaves—as would the ancient Athenians.

As I cut, shaped and added details, I found it helpful to frequently check the positive relief of the design by hammering small pieces of lead into the cuts and making adjustments. Engraving the obverse die of the Athenian tetradrachm took a little more than 18 hours; the reverse die took 16 hours. I am confident that almost half this time could have been saved if the primary shape of the major devices was hubbed.

Engraving dies for the Persian siglos was a very different matter. Since the reverse bears no deliberate design, only the obverse die required any layout. Also, because of the nature of the design, I do not feel that any form of hubbing was ever appropriate or practicable. I was able to complete the obverse die in just over 2 hours; the reverse "die"—just an

continued on page 579

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Jefferson Nickels	Morgan Silver Dollars
Shield Nickels	Peace Silver Dollars
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Chet Krause: Pioneer Publisher

Krause Publications has grown to become a leader in the field of hobby periodicals, due in no small part to the dedication and resourcefulness of its founder.

by Arlyn G. Sieber
ANA 109821

IN THE 1950s, a truly American tale of enterprise and success was played out in Iola, Wisconsin, a sleepy, midwestern village settled by mostly Norwegian immigrants in the mid 19th century. The story's leading man is Chester "Chet" Krause, who followed a dream and established a publishing empire.

Born in the Township of Helvetia, Wisconsin, in 1923 to Carl and Cora Krause, Chet was the youngest of six children. From his father, he learned the value of hard work; from his mother, he received the gift of perseverance. His family—and his rural upbringing—were instrumental in shaping the man who would bring his sense of community to the numismatic world.

Carl and Cora Start a Family

CARL KRAUSE WAS in his late 20s when he served as clerk of the Blake Brook school in Helvetia. It was there that he met a pretty, young woman named Cora Neil, who had applied for a teaching position. She must have caught his eye in more ways than one, for not only did he endorse her hiring, he courted her as well. They married on July 2, 1910.

The newlyweds moved in with the groom's widowed mother. Cora had quit teaching a year before their marriage and worked in a jewelry store in nearby Manawa. One of her last unofficial students was her new husband. Carl could build a stone

The Krause family farmhouse in the Township of Helvetia, Wisconsin.



Adapted from PIONEER PUBLISHER: THE STORY OF KRAUSE PUBLICATIONS' FIRST 50 YEARS by Arlyn G. Sieber (Iola, WI: Krause Publications, 2001; ANA Library Catalog No. AA58.K7S5).

CARL AND CORA'S family was growing fast, and they weren't done yet. In August 1920, they swung a deal for a new farm a few miles away.

bridge with the best of them and could figure his material needs for a project in his head. But Cora tutored him on some of the finer points of formal reading, writing and ciphering. From her, he learned enough to get through the rest of his adult life.

The young couple bought 120 acres of land in Helvetia a few years after their marriage. Carl supplemented his masonry work with farming, and he and Cora started a family. First to arrive was a son christened Carlton Neil but shortened to "Neil" for everyday use. He was followed by three daughters: Mary, Grace and Donna.

Carl and Cora's family was growing fast, and they weren't done yet. In August 1920, they swung a deal for a new farm a few miles away. It was nearly three times the size of the old one, and its gleaming, white buildings were only three years old. At the "big" farm, two more sons were born: Benjamin and Chester.



Chet Krause with neighbor and cousin Joan Paulson.

Making Do

CARL'S FRUGALITY, WHICH had always been a way of life for him, also helped keep the family afloat. He was constantly trading cars and trucks and machinery and cows and pigs. He bought his overalls from a mail-order catalog because he could get them cheaper than if he bought them from the merchant in town. When the soles on his shoes wore out, he bought new soles and nailed them on himself.

He was always on the lookout for bargains at farm auctions. The sales supplied used machinery when new was out of the question. Sometimes he would come home with a car, which was added to the half-dozen or more cars in various states of disrepair already sitting in the yard. Carl figured that if he accumulated enough cars, he could salvage an adequate number of parts from them to keep one or two running. But it seemed if one needed a fuel pump, so did all the others. So a license plate with a wire looped around it was kept handy for whichever car could actually move at the time one was needed.

Grace was stricken with polio when she was 2 years old and had to learn how to walk and talk all over again. Donna was only six months old when she was diagnosed with the virus and never did learn to walk. The

PHOTOGRAPHS COURTESY OF KRAUSE PUBLICATIONS

EARLY ON, CHET determined that he didn't want to be a farmer. He hated feeding the cows, and he hated milking them.

doctors told Carl and Cora it was only a matter of time before Donna would succumb to the disease. That time came in Fall 1925, when she was only 8 years old. Donna's death left a chronological gap in the Krause children. Neil was 14, Mary was 12 and Grace was 10. Then came Ben at 5 and Chet at 2. To the three oldest ones, Ben and Chet became the "two little boys."

Through all the financial hardships and sickness and death, Cora maintained a serenity about her. She cooked meals on a wood stove and always provided for everybody if unexpected company stopped in. On the Neil side of the family, Carl and Cora had the most kids and the biggest house, so family gatherings usually were held at their place. If company would pop in late on a Sunday morning, Cora would calmly set extra places at the table and somehow come up with enough food for everyone for noon dinner.



Joan Paulson, Aunt Leafa, Mary Krause and Chet Krause at the swimming hole.

Curious about Coins

THE KRAUSE FARMHOUSE totaled 12 rooms. The downstairs included a living room, a dining room connected to the kitchen, and the master bedroom. Upstairs were half a dozen or so bedrooms, and Ben and Chet shared one.

The creek that ran in front of the house and served as a watering hole for the farm's workhorses was off limits to the "two little boys." But eventually, they just had to check it out, so they started venturing down to it, unbeknownst to their mother. As they got older, the trips were more frequent and less clandestine. It became a summer ritual to build a makeshift dam in the creek and create a little swimming hole.

Soon Chet was venturing off to school with his older siblings. They would walk en masse to the neighboring one-room Dow School, built by their father in 1918. They were joined by 10 to 20 other students of various ages, grades 1 through 8.

Early on, Chet determined that he didn't want to be a farmer. He hated feeding the cows, and he hated milking them. And he certainly hated shoveling their manure out of the barn, dumping it into a wheelbarrow, trucking the wheelbarrow outside and depositing

its contents onto a pile. To Chet, the routine of farm work offered little opportunity for mental stimulation.

Chet made friends with a neighbor boy, Hank Fritz, whose family lived a quarter-mile or so down the road. The two started spending a lot of time together. Chet often ate at the Fritz table and Hank at the Krause table. Hank's father, Godfrey, was a kindly, mild-mannered soul who liked to collect coins and stamps. Sometimes when Chet was at the Fritz house, Godfrey would bring out his collections. The coins included Indian Head cents, which could still be plucked from circulation. But it also featured obsolete denominations that had become oddities: 2-cent pieces, nickel 3-cent pieces and large 1-cent coins. If the elder Fritz received a new shipment of stamps from a mail-order house, he'd show them to Hank and Chet.

Chet was fascinated, but there was no money in the Krause household to spend on collectable coins and stamps. The stamps that came on envelopes in the mail, however, were free. So Chet soaked them off and started his own modest collection.

He started to add coins to his holdings after a visit from his mother's youngest sister, Leafa. She lived in Chicago, providing a cosmopolitan link to the rural Krause farm carved out of the woods of central Wisconsin. On this particular visit, she brought a present for young Chet—a "penny board" produced by Whitman Publishing Company in Racine, Wisconsin.

The gift sent Chet on a new quest to fill up the board. "Dad, got any pennies in your pocket?" he'd often ask his father. In an era and area where formal entertainment was sparse, Carl and Cora willingly tolerated this pestering by their youngest child. Carl would dump out his pocket change, and Chet would anxiously check the date and mintmark on each Lincoln cent in the day's accumulation. In due course, the budding, young collector found a match for almost all the holes in the board, from the series' start in 1909 through 1935.

Chet continued his interest in coins and stamps as he graduated from Dow School and moved on to high school in the village of Iola. Cash remained tight, however, so he couldn't formalize a collection of higher denominations. But when he came across the odd or unusual piece—an obsolete denomination or other old coin—he put it aside.



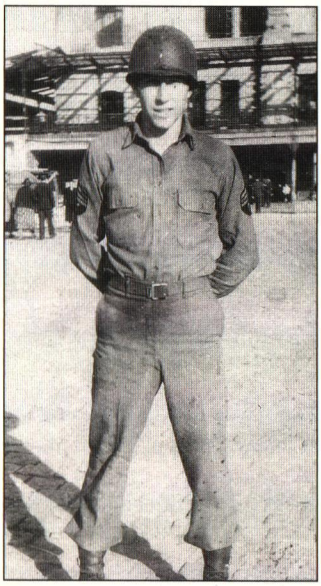
A "penny board" much like this started young Chet on the road to coin collecting.

ANA ARCHIVES

Fire and War

MARCH 11, 1940, was one of those days when Carl Krause might have been out collecting sap from the maples on the hill. Instead, he was housebound with a worsening case of arthritis. Cora was hanging the Monday morning wash out on the line. Neil and Ben were cutting trees in the swamp. Chet, a high-school junior, was in class when he was summoned to the principal's office late in the morning.

"Your mother called," the principal told him. "Your house burned



Chet Krause was a member of the 565th Anti-Aircraft Batallion in World War II, the greenest troops in the European Theater of Operations. His primary duty was truck and equipment maintenance, although he saw his share of guard duty.

down this morning. But she wants you to stay at school because there's nothing you can do at home."

Neighbors and two people in a passing car came to Cora and Carl's aid before the fire trucks. They worked frantically to save as many furnishings and contents from the first floor as they could. The old cast-iron bathtub was one of the items hauled out into the yard. Contents of drawers and cupboards were dumped haphazardly into the old tub as they were rescued from the house.

Makeshift living quarters were set up in a garage for Cora, Grace and the three boys. In the summer, an outbuilding was moved next to where the house had been. Some major fixing-up by Carl and the boys made it into a home of sorts for the next year until a new house was built in 1941. When household items were needed, the family would pick through the pile of stuff in the old bathtub, which continued to serve as a repository for things rescued from the flames. One such search yielded Chet's coin collection. His stamps, however, were never found.

Carl spent long hours in the garage listening to a battery-powered radio. That's where he was on the afternoon of Sunday, December 7, 1941, when news of the Japanese attack on Pearl Harbor came. He hollered out to other members of the family scattered about the yard and house, and they came running. They spent the rest of the afternoon glued to the radio.

Neil went off to fight the war, and Ben followed in August 1942. Nineteen-year-old Chet was called to duty in February 1943. Matters on the home front were put in order before he left for Camp Wallace, Texas, near Galveston. The cows were sold, and the land was rented to a neighboring farmer. Upon Chet's arrival in Texas, the United States Army had to figure out exactly what they had in this self-described "hick farm boy" from Wisconsin. He had never been more than a hundred miles from home, and then on only a couple of occasions.

Numismatics Takes Hold

BY THE TIME Chet was honorably discharged from the Army in February 1946, he had seen firsthand the horrors of the war in Europe. He returned to central Wisconsin and found the farm as he had left it: part swamp, part woods and part open farmland that his father still rented to neighboring farmers. Carl's health was not good, but he was able to keep busy cutting logs in the woods on the farm and having them hauled to the sawmill to be made into lumber. He also had an ongoing supply of handyman jobs in the area, and Chet's return from the service provided him with a helper.

Carl bought an old house in the village of Iola, and he, Neil and Chet set to fixing it up. They remodeled and painted and wallpapered and varnished and turned it into an up-to-date dwelling. In 1950 Carl and Cora sold the farm and moved into this house on Iola Street.

THE PROSPEROUS TIMES renewed Chet's interest in collecting. With the same ambitious drive that fueled his construction business, Chet pursued numismatics.

The house deal included two vacant lots in the village. Taking the lumber Carl had harvested from his own woods, the father-and-son team started a house on one of the lots. They finished it, sold it for a profit, and then built another one on the second lot.

Chet thought this real-estate speculation was a better deal than laboring away for an hourly wage. So when Carl's deteriorating health prevented him from working altogether, Chet set out on his own. Power tools were starting to come on the scene, and Chet was the first carpenter in the area to have a new table saw and other equipment.

Sometimes he built houses on contract, or if a lot became available, he'd buy it and build a house on speculation. He teamed up with Al Langland, a heating and plumbing contractor, and their business began to thrive.

The prosperous times renewed Chet's interest in collecting. With the same ambitious drive that fueled his construction business, Chet pursued numismatics. He persuaded various merchants in the village to watch for old coins for him, and about once a week he'd make the rounds of the storefronts to see what had turned up. He subscribed to *Numismatic Scrapbook* magazine and occasionally ordered coins from advertisers or participated in mail-bid auctions. The magazine also gave him some knowledge of the growing coin-collecting community in the nation at large—the American Numismatic Association's activities and other regional and local coin groups.

Only a Carpenter

THOUGH GODFREY FRITZ and Aunt Leafa had planted the collecting seed in Chet, genetics might have been at work, too. After all, Carl Krause had been a great accumulator of cars, machinery and other junk, and eldest child Neil was a firearms collector and gunsmith. Once a week, Neil and a group of fellas would meet to shoot targets in the basement of Cleaves Sports Shop on Main Street in



The Krause house on Iola Street in the Village of Iola.

NEITHER HAD A clue when it came to the publishing business. . . . Chet's expertise was in making sure a woodframe wall was plumb and square.

Iola. Chet had always enjoyed shooting, so he tagged along with his older brother. He never became an expert shot—not as good as Neil or friend Jim Dimmock—but the practice made him respectable at the sport. And besides, the talk at the weekly outings wasn't all guns; Jim Dimmock collected coins, too.

One night, a new periodical titled *Shotgun News* found its way to the gathering. The magazine's purpose was to bring together buyers and sellers of firearms and ammunition. An annual subscription was just $2 and entitled the subscriber to a classified ad in each issue at no additional charge. The two coin collectors in the Cleaves shooting group—Chet and Jim—started thinking: If you could do this for firearms, why not coins?

Neither had a clue when it came to the publishing business. Jim was a farmer and school-bus driver. Chet's expertise was in making sure a woodframe wall was plumb and square. Their naiveté, however, may have been a virtue. They couldn't be deterred by what they didn't know, so they continued to talk about the idea. Chet went so far as to start gathering names of coin collectors and dealers from wherever he could find them—in *Numismatic Scrapbook*, *Popular Mechanics*, *Popular Science* and *Coronet* magazine.

The "Introductory Issue" of *Numismatic News*, dated October 13, 1952.



Numismatic News

INTRODUCTORY ISSUE

A Short Biography of Your Publisher

Two Free Issues to Follow This Sheet

Who Receives This Introductory Sheet

AUCTIONS

Hello,

Subscription and Advertising Rates

Publisher is Not An Ad Jumper

A Suggested Way of Making a Trade

October 30 Deadline for November Copy

Advertising Order
Numismatic News

Subscription Application
Numismatic News

To Work Out Coin Grading Schedule

In 1952 Chet decided it was time for action. "Jim," he asked, "are we ever going to start this magazine? We can't just keep talking about it forever." When it finally came down to committing himself and his money to the project, Jim had to bow out. He couldn't let a pipe dream distract him from the responsibilities of a farm and the young family it supported. Chet, however, was single and had some money in the bank, so he started learning how to produce a periodical.

He did know one publisher, Firman Cooper, who edited and printed the *Iola Herald*, the village's weekly newspaper. So he talked to Firman and learned about typesetting, graphics and printing. The small-town publisher was receptive to the inquiry and the extra income it potentially would provide him. Chet then had to figure out how to get his periodical in the hands of subscribers. So he went to the local postmaster, Gene Taylor, and learned about mailing requirements.



Chet Krause (top) and his brother Neil, along with employees Ruth Bestul and Donna Fletcher, in *Numismatic News'* second office.

"You're Going to Go Broke"

WITH SOMEWHAT OF a handle on what it would take to turn his idea into reality, Chet now was ready to tell the world about it. In the spring of 1952, he composed a letter that he sent to the mailing list of coin collectors he had compiled:

FELLOW COIN COLLECTORS.

I have for some time felt the need of a numismatic publication that would provide the individual collector with low cost advertising to buy, sell, or exchange coins of their particular needs. But before I would undertake such a project I felt I should first write you as well as others for opinions.

What I have in mind is a small size newspaper carrying classified ads. Each subscriber would receive 20 free words of advertising each month with an additional charge for extra words. He could, however, have as many

ads as desired. Dealers too, I believe, could use the columns to good advantage. News of interest, submitted by subscribers, could be passed on also.

Realizing the first few issues may be small and as promotion too, the first few issues will be published free with all advertising free.

However, that is for further discussion. What I would like to know now is, would such a publication be desirable?

Chet wasn't really seeking opinions about his idea but rather saying, "I want to do this; tell me you think it's OK." Either way, the letter worked. Positive responses, accompanied by $2 for each subscription, started coming in. Now he had to produce something that looked like the numismatic newspaper he proposed in his letter.

Labor Day weekend 1952 in central Wisconsin offered many things to do. Chet could have gone to the Iola Theatre to see Randolph Scott and Joan Leslie in *Man in the Saddle*. Or he could have driven up to Rosholt to attend a free fair. Instead, he pulled a chair up to a writing desk in his room in his parent's home on Iola Street and started writing—in longhand—the copy for his first issue. He knocked out 12 short items, including "A Short Biography of Your Publisher," "To Work Out Coin Grading Schedule" and "A Suggested Way of Making a Trade." Former schoolteacher Cora Krause checked the spelling and grammar.

Under an item simply titled "Hello," Chet wrote the following:

Far away from the coin clubs, far away from coin shops, live thousands of collectors who rarely see another person whose interests are in harmony with his. His collecting is known to only a few and these are not especially interested except that he has so much money. This collector has been neglected . . .

continued on page 584



True to form, Chet Krause completed the finish work on his new Washington Street office building himself.



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Numismatics in the Early 1800s

COINS & COLLECTORS

BY Q. DAVID BOWERS

In the April issue, this column focused on numismatic activities in Philadelphia in the early part of the 19th century. This month, I'll finish the series with a survey of the collecting scene in New England and Washington, D.C.

New England Numismatics

In 1839 Perkins & Marvin published the first major American numismatic work, *An Historical Account of Massachusetts Currency*, authored by Joseph B. Felt of Salem, Massachusetts. The most prominent collector in Salem during the 1830s, however, was the renowned Matthew A. Stickney, who would go on to own the famous 1804 proof dollar.

Also in Salem was the East India Marine Society. Founded in 1799 and incorporated in 1801, the organization housed a coin exhibit, which was first mentioned in print in an 1821 catalog. In 1823 Admiral Sir Isaac Coffin presented a case of 111 medals to the Society, and in 1846 John Pickering donated a collection of ancient coins.

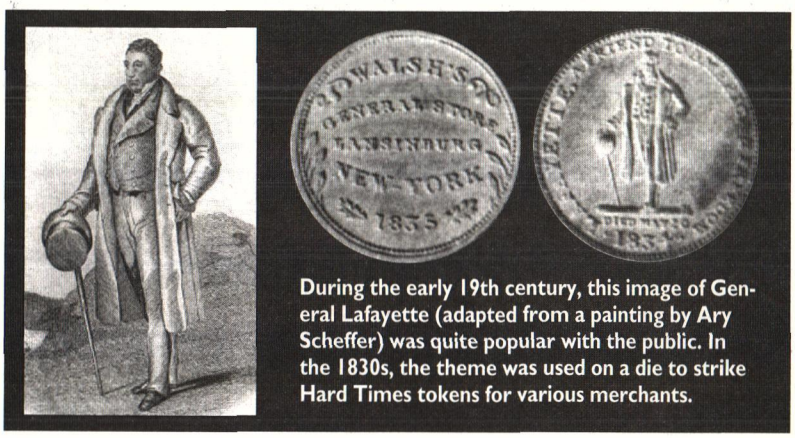
By 1830 William Gordon Stearns of Boston was known as a coin collector. In a letter dated March 18, 1840, and published in *Numismatic Chronicle* in London, he provided a simple overview of North American coinage. Although the report was rather superficial and lacked detailed technical knowledge, it demonstrated his sincere interest in the hobby. When the Boston Numismatic Society was formed in 1860, Stearns was singled out as the founding member who had been collecting the longest and honored for assembling "a somewhat extensive cabinet of coins and medals."

Boston also boasted Harrington's Museum. The facility seems to have had some interesting coins, medals and paper money in the 1830s. Some of its specimens were offered for sale a few years later in N.A. Thompson & Co.'s July 1842 auction catalog.

"Capitol" Coin Collectors

In Washington, D.C., the establishment of the Columbian Institute for the Promotion of Arts and Sciences was in its formative stages by 1816. By the time it was chartered by Congress on May 20, 1818, it had acquired a small cabinet of numismatic specimens. Beginning in 1820, the organization was housed in the Treasury Building, moving in December 1822 to the Washington City Hall, and then again in Autumn 1824 to Room 44, under the library, in the United States Capitol. By that time, the Institute's cabinet is believed to have consisted of 218 numismatic pieces, in addition to other items. The first donation recorded following its charter was on December 17, 1825, when 107 coins were presented by member Dr. Tobias Watkins. In 1838 its charter expired, and in the 1840s members were invited to join the National Institution for the Promotion of Science.

By 1829 John Varden set up an exhibit of coins, lamenting that previously there had been only three collectors of note in the city—and they had all moved away, taking their collections with them. In 1836 Varden's coins and curiosities were moved into a facility next to his home on 5th Street, which was known variously as the Washington Museum and the Washington City Museum. From 1829 to 1841, 23 people made numismatic donations, amounting to at least 246 specimens: 4 medals, 24 silver coins, 69 copper



During the early 19th century, this image of General Lafayette (adapted from a painting by Ary Scheffer) was quite popular with the public. In the 1830s, the theme was used on a die to strike Hard Times tokens for various merchants.

coins, 13 Continental Currency notes and 136 pieces not indexed in the museum's records.

In December 1839, Varden moved his collection to a larger exhibit space at the Masonic Hall. However, in June 1840, he sold his holdings to the National Institution for the Promotion of Science for $1,500. Later, he served as curator of coins and certain other items for another facility known as the National Institute.

In early 1840, Secretary of War Joel Roberts Poinsett sought to establish the National Institute for the Promotion of Science in Washington, D.C. By May the organization's constitution was written, and within a year the United States government's National Cabinet of Curiosities and the specimens from the United States Exploring Expedition to the Southern Pacific were placed in the Institute's care. Poinsett hoped to secure the endowment created in 1838 under James Smithson's will, but in 1846 Congress elected to establish the Smithsonian Institution instead. In 1858 the Institute's coins began to be moved to the Smithsonian. The Institute expired in 1862.

Beginning of the Collecting Bug

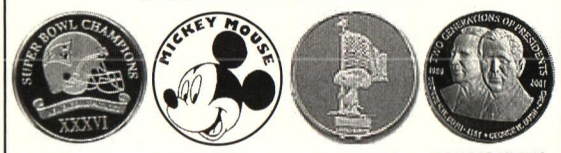
Although no official count was ever taken, it seems that in the 1830s more than 100 collectors and museum curators pursued the delights of numismatics. Typically, these pieces were part of a collection or cabinet of curiosities. This was an era of wonderment, when objects from far-off ports and specimens relating to national celebrations (such as the 1824-25 visit of General Lafayette, French hero of the American Revolution) were saved and displayed. Engravings, sketches and paintings (even of ordinary subjects such as farm animals or sailing ships) also were popular, as illustrations in newspapers and magazines were not seen frequently by the public.

Research indicates that in the 1830s there was no particular interest in systematically seeking silver dollars or other large-denomination coins by date sequence. At the time the 1804-dated dollars were first minted in 1834, the Mint Cabinet had not yet been formed. The desire to possess rarities would not develop for another two decades, when collecting would be spurred by Joseph J. Mickley's rarity rating list and Dr. Montroville W. Dickeson's *The American Numismatical Manual.* •

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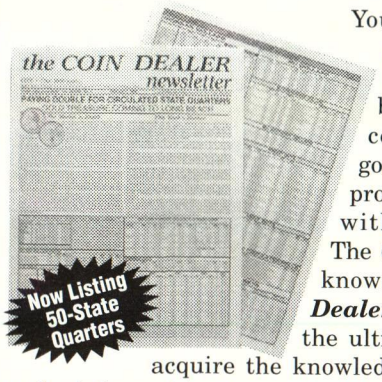
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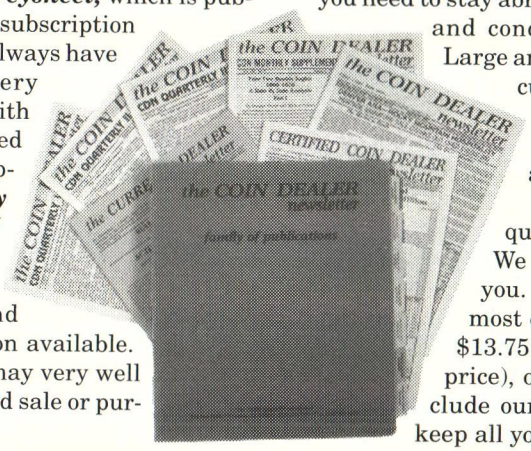
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A Washington Cover-Up

NAMES IN NUMISMATICS

BY PETE SMITH

CURTAINS WERE installed at the Justice Department in Washington, D.C., earlier this year to cover two, 12½-foot-high aluminum figures by sculptor/medalist C. Paul Jennewein that have stood in the Great Reception Room since 1936. It is the latest in a series of controversies over the artist's works.

The female figure, *Spirit of Justice*, is only half covered above the waist. Affectionately called "Minnie Lou," she frequently appears at press conferences. Apparently Attorney General John Ashcroft saw too many photos of himself standing beside the exposed Minnie Lou.

Administration officials claim the blue drapes provide a better television backdrop than the limestone wall. Although the drapes cost $8,000, officials said it was cheaper than renting drapes at $2,000 per event. They denied the cover-up represented a conservative shift, complaining that photographers crawl on the floor to get the perfect angle of speakers standing by Minnie Lou.



Not Actual Size

Unlike C. Paul Jennewein's statue *Spirit of Justice*, his 1933 medal *Fame and Glory* for the Society of Medalists was not controversial.

In 1986 Attorney General Edwin Meese presented his report from the Meese Commission on pornography in the same room. A widely circulated photo showed him holding the report aloft under Minnie Lou's raised arms and bare breast.

Getting the commission for the Department of Justice building in 1932, a time with few construction projects' was a coup for Jennewein. He provided 56 works, including *Law and Order* for the Constitution Avenue entrance. His male figures caused problems, although he proposed that some parts be covered with leaves. Fine Arts Commission Chairman Charles Moore wrote him, "The Commission of Fine Arts at their meeting on October 6, 1933, gave consideration to your model for the sculpture of the Department of Justice Building. The Commission are of the opinion that the fig leaves are not quite large enough."

It was an inadequate piece of laurel that caused a problem with his nude male *Young America* for the Ardennes War Memorial in Belgium. After criticism from the Battle Monuments Commission and the Fine Arts Commission, the figure was moved to a less prominent location.

In an even earlier Washington controversy, his female nude in *Nymph and Fawn* for the Darlington Memorial Fountain in Judiciary Park was criticized. The artist responded that his works came "direct from the hand of God instead of from the hands of a dress maker." Someone covered the sculpture briefly in a gingham dress. He was not paid for his design, but achieved a reputation that led to more commissions.

Jennewein was born on December 2, 1890, in Stuttgart, Germany, the son of engraver Louis Jennewein and Emilia Weber. He came to America at age 16 to work with the firm of Buhler and Lauter, producing architectural sculpture in New York City. During 1908-11, he studied at the Art Students League. As a painter in 1911-12, he worked on murals for New York's Woolworth Building.

He served with the United States Army's 7th Regiment in 1916, primarily in the area along the Mexican border. Notified that he won the Prix de Rome to fund three years of study at the American Academy in Rome, he received an honorable discharge. While in Rome, he joined the American Red Cross and married Gina Pirra on January 27, 1918. They had a daughter and four sons. His children modeled for several of his sculptures.

He produced the 1933 *Fame and Glory* medal for the Society of Medalists; *Glory* is represented as a winged child, *Fame* a noisy cicada. Medals committee chairman and Director of the Mint Nellie Tayloe

Ross selected him to design the 1949 Harry S Truman inaugural medal. They disagreed over the reverse design through at least nine versions. In his final sketch, the female figure was appropriately covered.

Jennewein was commissioned to create nine medals for the Hall of Fame of Great Americans in New York City: Mark Twain and Samuel F.B. Morse (1963), Edward Alexander MacDowell (1964), Woodrow Wilson and Daniel Boone (1966), James Monroe (1968), Frances Elizabeth Willard (1969), and Horace Mann and John Lathrop Motley (1970). Other medals include George S. Patton (1969), John F. Kennedy Center for the Performing Arts dedication medal (1971) and Chicago Library Centennial medal (1972).

His architectural sculptures include a group of 13 Greek deities for the central pediment of the Philadelphia Museum of Art (1926) and eagles for the Arlington Memorial bridge in Washington, D.C. (1927). His work appears at the main entrance of the British Empire Building at New York City's Rockefeller Center (1932). He also did marble sculptures for the entrance to the Rayburn House Office Building (1960). (His *Spirit of Justice* for the Rayburn building is not the same sculpture as Minnie Lou at the Justice Department.)

The artist's last sculptures were eagles for the entrance to Brookgreen Gardens in Murrells Inlet, South Carolina, where several of his works are exhibited. The park and sculpture garden were created through the philanthropy of Archer Milton Huntington, past president of the American Numismatic Society (ANS). Jennewein also did a medal for Huntington and his wife, sculptor Anna Hyatt Huntington.

From 1924 until his death on February 23, 1978, Jennewein lived in Larchmont, New York, where his silhouettes of Neptune mark the city limits. After his death, his family donated more than 2,100 works to the Tampa Museum of Art. These were the basis for his biography, *C. Paul Jennewein, Sculptor* by Shirley Reiff Howarth, published by The Tampa Museum in 1980.

The ANS honored Jennewein with its J. Sanford Saltus Award for medallic sculpture in 1949. He received the ANA's Numismatic Art Award for Excellence in Medallic Sculpture in 1970. •



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Civil War Watch Fobs

I STARTED COLLECTING tokens and medals more than 40 years ago, and since then I've had a great variety of interests. My first obsession was Civil War tokens and, being very naive in those days, I assumed I could put together a complete collection of these small, cent-sized substitutes for official coinage. It soon became evident that I'd never even get close to having them all, but I went on to assemble a respectable collection.

Eventually my interests changed, and I sold most of my Civil War tokens, keeping only those pieces that fit other collecting interests. By that time, I was an avid collector of any numismatic items relating to the famous battle between the *Monitor* and *Merrimac*. So, I kept all the patriotic

EXONUMIA
NOTEBOOK
BY DAVID E. SCHENKMAN

Civil War tokens depicting the Union ironclad *Monitor*, as well as the one listed piece that depicted the Confederate *Merrimac*. (I later was able to establish that this piece had to have been issued years after the war ended, so technically it wasn't a Civil War token at all.)

Having been raised in Norfolk, Virginia, it isn't surprising that I also became a collector of items from the 1907 Jamestown Exposition. In the 1960s, I was able to find many tokens, medals, watch fobs, pins and badges in local antique and coin shops. The antique shops also offered a variety of china and metal souvenirs from the Exposition. Occasionally, I bought a piece that really appealed to me, but most of my funds went for numismatic items.

During the Exposition, the famous Civil War battle of the ironclad vessels was re-created for the benefit of







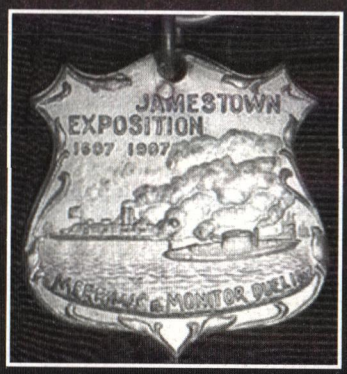
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Many tokens, medals, pins and watch fobs were produced to commemorate the 1907 Jamestown Exposition. Fobs were especially popular souvenirs, and many of the themes they pictured related to the Civil War. The elaborate watch fob shown here (right) has linked segments depicting (from top to to bottom) an Indian in a canoe, a pilgrim ship, the C.S.S. *Virginia* (formerly the steam frigate U.S.S. *Merrimac*) (center detail, above) and the U.S.S. *Virginia*. The fifth section of the piece commemorates the Exposition and has both an obverse and a reverse design (left).

visitors, many of whom still remembered the event. Not surprisingly, a few of the numismatic pieces sold at the Exposition related to this battle. Probably the most common of these is an elongated cent that depicts the two vessels engaged in battle. The words MERRIMAC & MONITOR DUEL are inscribed above the scene, with JAMESTOWN EXP 1907 below. Elongated cents such as this were inexpensive souvenirs and undoubtedly quite popular.

And of course, there were souvenir watch fobs. Back in those days, men carried pocket watches, so fobs sold well. I have no idea how many of these items were produced in commemoration of the Jamestown Exposition, but judging from those I've seen or owned over the years, I would be surprised if there weren't at least 50 different types.



Not Actual Size

This Jamestown Exposition watch fob consists of a shield-shaped medalet attached to a black ribbon. The medalet depicts the historic 1862 Civil War battle of the ironclads.

My interest in the Jamestown Exposition waned, and I sold my collection. However, I still was fascinated with the Civil War ironclad battle, so I kept one of the Jamestown watch fobs. This attractive piece is struck in copper and consists of five sections connected by loops, with the top four being irregularly shaped and blank on the reverse.

Each section depicts something pertinent to the Exposition. From top to bottom, there is an Indian in a canoe, a pilgrim ship, the C.S.S. *Virginia* (which started life in 1855 as the steam frigate U.S.S. *Merrimac* and was converted to the famous Confederate ironclad in 1862) and the U.S.S. *Virginia* (which was a modern warship in 1907).

The bottom section of the fob

Remy Bourne
NUMISMATIC LITERATURE SPECIALIST

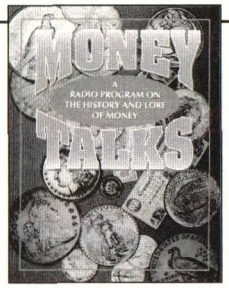
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is round and struck on both sides. One side depicts the old church ruins, while the reverse has a bird's-eye view of the Exposition.

This fob is much scarcer than most of the single-piece fobs that were sold at the Jamestown Exposition. It certainly would have been much more expensive to manufacture and thus would have sold for a higher price. Also, I imagine this type of fob was not nearly as popular as those made to be suspended from a leather strap.

Recently I acquired another Jamestown Exposition fob. It consists of a black ribbon with a brass hook on top. Suspended from a ring in the center of the ribbon is a brass, shield-shaped medalet that depicts the famous ironclad battle in the center. The inscription at the top is JAMESTOWN/EXPOSITION/1607 1907. At the bottom, it reads MERRIMAC & MONITOR DUEL 1862. I imagine that other Jamestown Exposition fobs relating to the *Monitor* and *Merrimac* battle still exist.

Some might question whether fobs are really numismatic items. Technically speaking, most probably are not, but watch fobs *are* collected by many token collectors. In the case of the two pieces illustrated here, they have sections that are struck in the same fashion as medals (complete with art and inscriptions) and, in my view, are numismatic pieces.

I welcome readers' comments. Write to me at P.O. Box 366, Bryantown, MD 20617. If a reply is desired, please include a self-addressed, stamped envelope. Send E-mail to dave@turtlehillbanjo.com). •

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Numismatic Evidence Helps Reconstruct Lost Greco-Roman Architectural Treasures

PRESENTS FROM THE PAST

BY DAVID R. SEAR

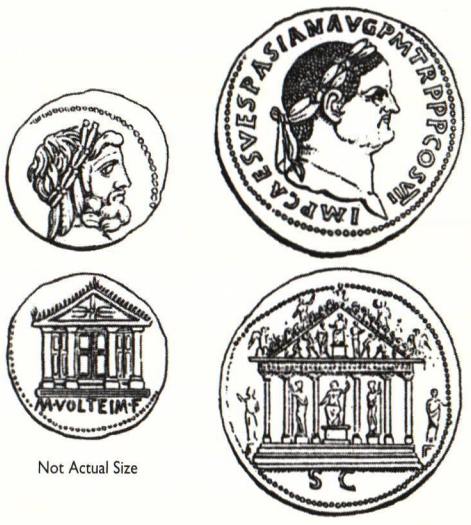
ONE OF THE most intriguing aspects of ancient coinage is the tantalizing glimpse it provides of many great buildings that have survived to modern times only in fragmentary form or, more frequently, disappeared almost without trace.

Not surprisingly, the architecture of the capital itself receives the most prominent attention on Roman coinage. Probably the most celebrated religious building in the city was the Capitolium, the ancient temple on Capitoline Hill dedicated to the triad of Jupiter, Juno and Minerva. Often referred to as the temple of Jupiter Optimus Maximus, this building came to be regarded as the national symbol of Roman power and often was imitated in colonies planted in distant lands.

Of Etruscan origin, the earliest sanctuary probably dated to the late 6th century B.C. and survived until it was destroyed by fire on July 6, 83 B.C. Remarkably, we have a depiction of this archaic tetrastyle (four-columned) edifice on a silver denarius issued by republican moneyer Marcus Volteius just half a decade after its destruction (#312 in my book *Roman Coins and Their Values*).

Soon rebuilt as a hexastyle (six-columned) structure, the Capitolium underwent a series of disasters over the following century and a half. These included two damaging lightning strikes during the reign of Augustus (26 and 9 B.C.) and total destructions by fire in A.D. 69 and 80. So vital a place did the building occupy in the psyche of the Roman people, in each case the great shrine was quickly repaired or rebuilt. Remarkably, the Capitolium, as restored by Titus and Domitian and dedicated early in the latter's reign (A.D. 82), survived without further major mishap until the final collapse of the Western Empire in the 5th century. Badly damaged in A.D. 455 by invading Vandals under Gaiseric, the temple thereafter gradually fell into ruin and was used as a quarry by builders of churches and palaces in the Ostrogothic and Byzantine periods. Eventually, all traces of it disappeared above ground, and today there is virtually nothing to be seen of this remarkable and historic structure.

Fortunately, there are a number of depictions of the Capitolium on late republican and imperial coinage, some of them quite detailed. The earliest of these is on a series of silver denarii struck under the moneyer Petillius Capitolinus, probably in the year following the assassination of Julius Caesar on the Ides of March, 44 B.C. (Sear 485-86). These show the temple adorned with statuary and bas-reliefs, though the small size of the coins does not permit much detail. This deficiency is overcome on the much larger brass sestertii of



Not Actual Size

The four-columned Etruscan Capitolium is depicted on a denarius of M. Volteius in 78 B.C. (left). The third Capitolium, with its seated cult-statue of Jupiter between standing figures of Juno and Minerva, is pictured on a sestertius of Vespasian in A.D. 76 (right).



The fourth Capitolium is pictured on an as of Domitian minted in A.D. 88 to celebrate the Secular Games.

the reign of Vespasian (A.D. 69-79). The details of the temple as restored following the destructive fire in A.D. 69 are clearly revealed on this handsome type issued during the 70s (Sear 2338). The actual seated cult-statue of Jupiter appears in a central position between standing figures of Juno and Minerva, while other statues adorn the outer platform and roof, and elaborate bas-reliefs are seen within the pediment. This precious glimpse is all we possess of the "third" Capitolium, as it was consumed by another devastating fire during the brief reign of Vespasian's elder son, Titus, just five years after its dedication in A.D. 75.

In contrast, the much longer-lived "fourth" temple is shown on a variety of issues from the late 1st century A.D. to the early 4th century. The temple's rededication in A.D. 82 by the emperor Domitian is celebrated on a handsome silver cistophorus of Ephesus (Sear 2715). The three cult-statues appear within, and only four of the six frontal columns are represented—a common simplification to avoid overcrowding the design and to facilitate inclusion of interior details. The hexastyle structure is featured on a very rare silver denarius of late Domitianic date (A.D. 95-96, Sear 2726); while tetra- and hexa-style versions appear in the backgrounds of many of the pictorial types found on base-metal denominations issued in connection with the religious ceremonies during the Secular Games of A.D. 88 (Sear 2761-62, 2764, 2784, 2802-03).

A gold multiple (4-aureus piece) from the remarkable Beaurains (Arras) hoard of 1922 provides one of the last depictions of the temple on the coinage of imperial Rome (*Roman Imperial Coins*, #617). Struck at the Gallic mint of Treveri in A.D. 305, the elaborate reverse type shows the newly promoted emperors Constantius I and Galerius sacrificing before a tetrastyle representation of a temple with an oak wreath in the pediment. This should almost certainly be recognized as the Capitolium, which, with the impending triumph of Christianity, soon was to lose its significance as the religious center of the Roman world.



Not Actual Size

The dedication ceremony of the Temple of Divus Augustus in August A.D. 37, showing the emperor sacrificing before an elaborately decorated temple, is shown on a sestertius of Caligula.

Another of the most celebrated temples of the capital was that of Divus Augustus. Surprisingly, no recognizable traces of this structure have been found in Rome, and ancient sources provide little help in identifying its precise location. It was constructed during the reign of Augustus' stepson, Tiberius (A.D. 14-37), and dedicated soon after his death by his successor, Caligula (A.D. 37-41). This great occasion was commemorated on Caligula's coinage by the striking of handsome brass sestertii showing the emperor sacrificing before an elaborately decorated and festooned hexastyle temple, identified by the accompanying inscription DIVO AVG[VSTO] ("to the deified Augustus," Sear 1802).

Later, Caligula conceived the bizarre notion of utilizing the building as a support for a bridge linking the Palatine and Capitoline hills: "Finally he announced that Jupiter had persuaded him to share his home; and therefore connected the Palace with the Capitol by throwing a bridge across the Temple of the God Augustus" (Suetonius' *The Twelve Caesars: Caligula*, #22). This passage supplies an important clue to the location of the temple, which must have been sited somewhere in the valley between these two hills, presumably behind the Basilica Julia.

Although it is nowhere mentioned as one of the structures restored by Domitian following the great fire of A.D. 80, the temple of Divus Augustus may be the unidentified octastyle (eight-columned) edifice shown on one of the very rare silver denarii of Domitian's "architectural" series (Philip Hill, *The Monuments of Ancient Rome as Coin Types*, #19). The

change from six to eight columns is confirmed by an extensive issue in all metals belonging to the closing years of the reign of Antoninus Pius (A.D. 138-61). This records a restoration of the temple of Divus Augustus (TEMPLVM DIV AVG REST) completed in A.D. 158, and the seated cult-statues of Augustus and Livia can be seen within (Hill 20). Thus, the addition of two columns to the front elevation may represent changes dating to the reign of either Domitian or Antoninus Pius.

Beyond this, nothing more can be said of the great temple dedicated to the Empire's founder. There are no further depictions of it on coinage, and we can only speculate as to why such an important and beloved sanctuary would have disappeared without trace from the landscape. But the memory of the Templum Divi Augusti lives on, thanks to the evidence provided by coinage.

My next column will feature several additional buildings of the imperial capital that have been memorialized on coinage, together with a number of other structures situated in Rome's northern and eastern provinces. In the meantime, the interested reader is recommended to three excellent numismatic publications devoted to the subject of ancient architecture: *Coins and Their Cities* by Martin Price and Bluma Trell (1977), *The Monuments of Ancient Rome as Coin Types* by Philip Hill (1989) and *Monumental Coins* by Marvin Tameanko (1999).

Readers are invited to address questions and comments to me at info@davidrsear.com. •

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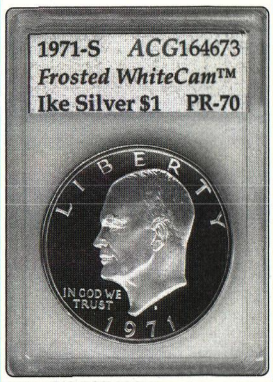
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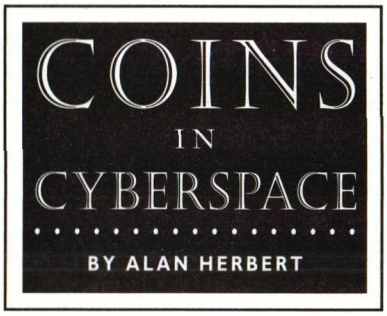
ONE OF ANA President John Wilson's goals is making available on the Internet a comprehensive list of stolen coins and other numismatic items. Although serious legal and manpower problems are involved in such an undertaking, it could improve the chances of recovering stolen property.

Along these lines, *Computer Shopper* reports that the Vancouver, Canada, Police Department is the first to use "Xtract™" software. Produced by XML Global Technologies (www.xmlglobal.com), the software provides police with a database linked to every pawn shop in the city. When merchandise is brought into a shop, its description is typed into the database and compared with descriptions of reported stolen property. If a match is identified, police are immediately notified.

When officers recover property believed to have been stolen, they also can search the database for its owner. This is expected to raise the identification rate by some 300 percent, a clear commentary on the current recovery rate.

XML Global, now offering its software to other police departments in Canada and the United States, claims it can interlink databases. This means if someone steals coins in Portland and takes them to Vancouver to sell, the databases will reveal a match.

The new software replaces a system that requires hand-sorting and filing, and endless searches through faxed messages. For hobbyists, the prospect of a database listing stolen numismatic materials makes the mouth water. Picture a system that links most, if not all coin dealers in North America to a central database where a specific coin could be located in seconds. This would be a tremendous deterrent to thieves, as few are willing to wait while a computer lists their loot and flashes a warning that it is stolen.



Unfortunately, such a change won't happen overnight. And, although this is an interesting concept with far-reaching potential, we need to let the Vancouver PD work the bugs out for us before we get involved. I will contact XML Global (headquartered in New York City with offices in Maryland and Vancouver) to explore how the ANA can benefit from such a national or international linkup. The firm's web site reveals that Xtract is but one of many software products offered.

Bits and Bytes

◆ Did you know many merchants run Internet clearance sales? Big names in the computer industry sell a lot of merchandise out the back door. For example, if you can spare a few dollars from your coin habit, you might want to visit www.compusa.com for daily and weekly specials, auctions, clearance sales and "Blowout Sales." However, be sure to read the merchandise descriptions *very carefully*. Many items are new or refurbished, while some are defective and lack essential parts or software. A refurbished or new computer carries the usual guarantees.

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The Russian Matchbox Ritual

THE OTHER SIDE OF THE COIN

BY EDWARD C. ROCHETTE

During Soviet Russia's 74 years of existence, government officials were hard-pressed to keep under wraps an embarrassing national secret: workers' propensity for imbibing vodka while on the job. The widespread problem was a public-relations nightmare, and some Communist-inspired landmarks actually may have exacerbated this social crisis.

Few cities throughout the Union of Soviet Socialist Republics (USSR) were without the obligatory standing bronze memorial to Vladimir Ilich Lenin. He was revered by Communists as the founder of their party, leader of the Bolshevik Revolution and first head of state of the USSR, and statues to his memory were mandated. Most pieces displayed a similar stance—Lenin standing tall with his right hand raised high. This pose was used on the 50 kopecks and 1967 1-rouble circulating commemorative coins marking the 50th anniversary of the October Revolution. And it was this pose that led to the matchbox ritual adopted by the proletariat.

Most of these statues of Lenin were erected in town squares, near train stations and other public areas. People said Lenin appeared to be pointing like a hand on the town clock to the hour of 11—coincidentally, break time for the laborer.

In the days of the Marxist movement, Soviet workmen shared a passion for their daily ration of vodka. What is not so well known is the ritual of imbibing. Street vendors played the leading role. Vodka was sold by the bottle. A full bottle drunk before noon surely would render a single purchaser incapacitated; even two could not share a bottle and return to work without impaired judgment. However, three men could enjoy their early midday swig without interfering with their labors (unless, of course, one drove a bus, taxi or truck).

At the hour allegedly indicated by Lenin, workers would assemble in groups of three to purchase and share their drink. Street vendors sold vodka at the state-set price of 2 roubles, 60 kopecks per bottle. Three workmen would willingly share the price of the bottle, but equally dividing the 40 kopecks in change created as much of a problem as guaranteeing equal shares of the liquid refreshment—at least until the implementation of the matchbox ritual!

Shrewd vodka vendors devised a masterful plan that was both practical and lucrative. They "rented" clean glasses at a cost of 10 kopecks each. The drinking partners rented their individual glasses, which left 10 kopecks in change—just the price of a matchbox.

For their first round, one drinking buddy would hold his glass, another would hold the matchbox on end beside the glass, and the third would pour the level of the vodka to match the height of the box. Each of the trio would have his individual glass filled accordingly.



Actual Size: 32mm

The former Soviet Union determined that images of Lenin should adorn town squares to remind the populace of their common mission. (Similar depictions appeared on coinage as well, such as this 1967 1-rouble coin commemorating the 50th anniversary of the 1917 revolution.) However, the statues reminded Russian workers of more than the bureaucracy intended: Lenin inspired them to take a "vodka break."

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For the second round, the box would be held on its side to mark the amount of vodka to be dispensed. The third and final round left just enough vodka in the bottle to fill each glass to the height of the box as it lay flat, not a drop too much nor too little. That, as they toasted one another with the final sip, was true communism—share and share alike.

Many of the state statues of Lenin now have been torn down, particularly in the former republics. Their metal has been salvaged, with some of the bronze utilized for a numismatic purpose—subway tokens. However, in Mother Russia, the memory of Lenin still is revered, and many of his statues still stand, serving as reminders to the masses of the 11 o'clock work break and the daily performance of the matchbox ritual. •



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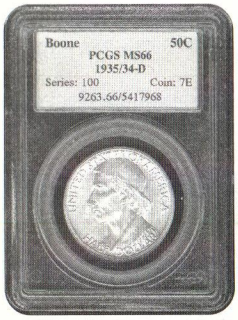
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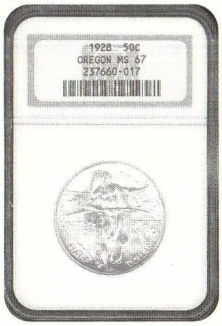
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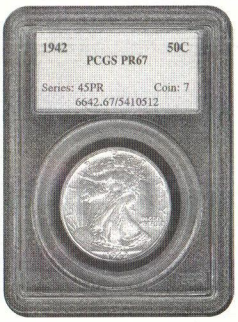
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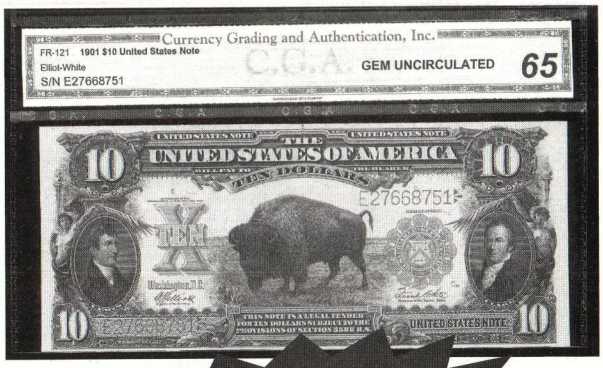


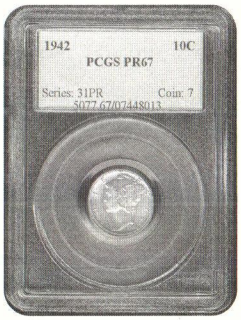


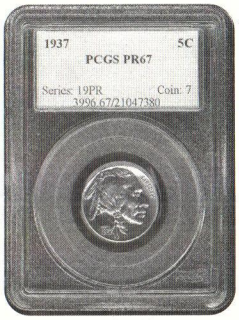












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The Nigerian Scam Strikes Again

YES, I KNOW I promised not to bring up the Nigerian scam again, but I just have to tell you about the latest development. Someone actually fell for the scheme, and in so doing got into a lot of trouble.

A 29-year old employee of the San Mateo (California) County's Cordilleras Mental Health Center has pleaded not guilty to charges that included embezzling nearly $380,000 from the county. Authorities said he invested much of the money in a Nigerian bank scam that did not deliver on its promises.

The alleged crime was discovered when the suspect opened a fraudulent bank account with a $379,739 check from San Mateo County, originally intended to fund health programs and a homeless shelter in Menlo Park. $240,000 of the money was transferred into a Bankers Trust account in New York and later wired to a bank in Lagos, Nigeria.

According to the San Mateo County Sheriff's Office, it is likely the perpetrator believed he could recoup a fast $23 million by investing in a scheme investigators know as the "Nigerian 419 Advance Fee Scam." The 419 refers to the section of the Nigerian penal code dealing with scams. Police said the fraud, which has been around for the past 15 years, often starts with unsolicited faxes from what appears to be the Nigerian government asking for reputable investors.

So now we know how the scheme works, that officials are investigating the problem and that there is no easy money to be made. And I really promise not to bring this up again.

File #723

This offering of "Rare U.S. Mint Error Coins" was hailed as a "Col-



lector's Dream." The promoters say you could go a lifetime without seeing a major mint error coin like this in circulation. And this off-center Lincoln cent is, according to the ad, the most prized and dramatic major mint error. You would expect to pay a fortune for a treasured heirloom of this quality and scarcity, but you can order now for just $29.50, plus $1.50 shipping and handling, while the supply lasts. The photo shows an example of a cent struck about 40 percent off center, the kind that usually sells for less than $3 in most coin dealers' shops.

Each coin comes encapsulated and presented in a custom display case with certificate of authenticity. They are said to be of premium quality and a great gift idea. With all due respect, error coins are nice to own, but this is one of the most common varieties, and it seems to me it is the promoters who are dreaming.

File #724

Statistically, the numismatic hobby is about 90-percent male, so the beautiful coin earrings being offered for sale by the United States Mint must be intended as a gift for someone special. The 1/10-ounce gold American Eagle bullion coins are tastefully encircled by a black-enamel setting ornamented with gold. Also available is a matching pendant on a 20-inch, 14kt-gold chain. The earrings are $240 per pair and the pendant $320. (You can see them on the Mint's web site, www.usmint.gov.)

This reminded me of years ago when it was commonly believed that coins were somehow sacred and should never be mutilated or made into jewelry. Of course, this has been done since ancient times, but rarely by the issuing government. These earrings and necklace are a bit pricey, but very attractive. They might be an ideal gift for that someone special the next time you buy an expensive coin for yourself and need to salve your conscience.

File #725

More and more coins seem to be offered in special, plastic encasements. The theory, I guess, is that when coins are sealed in slabs they become commemoratives or something unusual and take on a life of their own. It is getting difficult to differentiate traditional grading-service slabs from the new generation of souvenir "protective cases."

The newest offer advertised an uncirculated 2001 silver American Eagle bullion dollar mounted in a plastic holder with a label picturing an American flag and inscribed "Ground Zero Recovery." The coins had been stored in vaults beneath the now-decimated World Trade Center. The price of the coin is $50 plus $20 shipping and handling, with

no guarantee of availability because of limited supplies. This coin's provenance seems to be worth far more than its numismatic value, but it may well be worth it as this could be a once-in-a-lifetime offering. It may be the only coin associated with the disaster until the Mint makes an official commemorative.

File #726

I saw two ads today offering Maria Theresa talers—one in a popular magazine, the other in a numismatic weekly. The coins were identical: brilliant-uncirculated restrikes dated 1780, with a portrait of Maria on the obverse and the Austrian national eagle on the reverse. They are made of .8333 fine silver and are larger than a U.S. silver dollar. Every true collector should own at least one of these eye-catching pieces.

Maria Theresa talers are a tradition in the hobby and have been a favorite of just about everyone for as long as I can remember. If you don't have an example, here is your opportunity. You can purchase one from a professional dealer for about $6 or buy one through the magazine ad for $19.95. The choice is yours.

File #727

One of my first coin purchases was a "treasure chest" full of old American coins. I think it cost $1 and contained a couple dozen rather worn or mutilated old coins. Among them was a Flying Eagle cent, a 2-cent piece, some old Indian Head cents, and even a silver dime and half dime. It was great fun looking at them again and again and seeing coins that I never knew existed.

That experience came to mind when I saw an ad for a "Treasure Chest of Old Rare Silver Coins." It made me wonder if some budding new collector will get the same thrill from such a purchase. Times have changed, and now the "chest" costs $76.86. I have no idea why such an odd amount, but it includes shipping. Prices are lower if you order five or more.

Don't expect to find really rare items in this package. The ad makes it clear these coins are at least 50 years old. The illustration shows well-worn pieces, mostly of dimes and quarters, with a sprinkling of half dollars and at least 10 silver, wartime Jefferson nickels. The deluxe package containing a Morgan silver dollar is an extra $31.95. •

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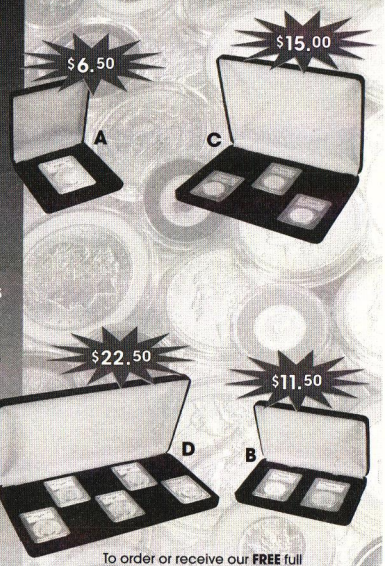
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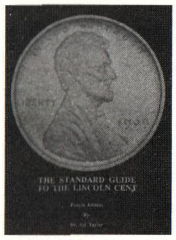
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BOOKMARKS

BY NANCY GREEN & JANE COLVARD
ANA LIBRARY STAFF

ANA Upgrades Research Techniques

Abiding by the old adage, "give a man a fish and you feed him for a day, but teach a man to fish and you feed him for a lifetime," the ANA Library is moving into the "brave new world" of modern technology. And we are taking the membership along!

The ANA web site, overseen by hard-working Information Technology Director Susie Nulty, provides up-to-date information about Association programs and events. But did you know that the web site also is a superb tool for researching numismatic publications? In the past, a hard-copy catalog of Library holdings was published and sold to interested members. This was a wonderful resource, but, unfortunately, the list became outdated as soon as a new title was acquired. Current technology now enables a full "E-catalog" to be mounted on the web site that is updated regularly to reflect the addition of new materials.

To launch a search, access the Internet and the ANA web site at www.money.org. There you can choose one of two methods to locate catalog titles: the "ANA Site Search" and the "Library" section. Both choices are listed on the home page.

The site search will bring up Library entries, along with all other links and area references. It is the best tool to use when compiling a large amount of data and numerous links while pursuing a single topic.

To search for one particular title or author, it is more efficient to click on "Library" and then "Library Catalog." The catalog is an alpha/numeric system that moves from general to specific, past to present. Each alpha section encompasses a particular era or geographic area. The general "Library Catalog Index" is found at the beginning of the catalog, with more specific information provided under "Library Classification System."

The ANA web site does not provide a search tool specific to the Library catalog. However, since each section loads independently, as a page, the search option provided by your own Internet server works very well. This character-string search tool usually is entitled "Find" and is located under "Edit" on your toolbar. Simply enter the title, author or a keyword in the form, click on the appropriate command, and look for the highlighted "hits" throughout the page.

Another very helpful research tool is the "Numismatic Index of Periodicals" (NIP). Originally compiled by the late Harry W. Bass Jr., this index will help you search for topics relating to published articles and provide a list of relevant references. The search covers most of the hobby's "scholarly" journals (including *The Numismatist*), all of which should be available through the ANA Library.

To access NIP from the ANA web site, click on "Links," then "Numismatic Sites of Interest," "Numismatic Research" and, finally, "Numismatic Indexes Project-Search Form." At this point, you will be rewarded with a form. Enter the key word(s) and click on "search."

Since this index searches only article titles, authors and subjects, you can increase the number of "hits" by conducting several searches, as well as stating the topic in a variety of ways. For example, if you are researching Civil War currency, try the key words "Union," "Confederate," "North," "South" and "War between the States," as well as "Civil War." Please note, the results note only the beginning page of an article, not the total pages.

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Book Review

■ **Standard Catalog of World Coins: Spain, Portugal and the New World** (ANA Library Cat. No. JD10.K7) by Chester L. Krause and Clifford Mishler (Colin R. Bruce II, senior editor) features more than four centuries of circulating Spanish coinage in four grades of condition, along with 35,000-plus price listings. Besides new information about early Spanish Colonial issues and coinage of Latin American republics after independence, the book covers the coins of Argentina, the Azores, Bolivia, Brazil, Central American Republic, Chile, Costa Rica, Columbia, Cuba, Dominican Republic/Santo Domingo, Ecuador, El Salvador, Guatemala, Honduras, Madeira Islands, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Uruguay and Venezuela.

This book offers denomination, Krause-Mishler number, composition and other relevant data for each entry. More than 10,000 black-and-white photographs depict the obverse and reverse of each coin type (including patterns, trial strikes, essais, medallic issues, tokens, and proof and mint sets). Sections focusing on the need for numismatic research and how to use the catalog, as well as maps and pertinent descriptive text, help make the data quickly accessible and easy to understand.

The 648-page, 8½ x 11-inch, softcover book is available at hobby shops and major bookstores, as well as from the publisher for $49.95 (plus $4 shipping for the first book, $2.25 for each additional book). Contact Krause Publications, Book Department PR02, P.O. Box 5009, Iola, WI 54945-5009, telephone toll-free 800/258-0929, or visit the company's web site at www.krausebooks.com. The title also can be purchased for $45.95 (plus $5 shipping and handling) from the ANA MoneyMarket, telephone toll-free 800/367-9723; or visit the ANA web site at www.money.org. •

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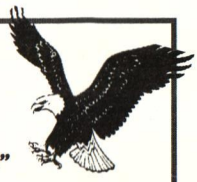
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Jacob Giles Morris

continued from page 509

the advent of the credit card and electronic currency may yet prove him right. Most important, this passage demonstrates that Morris was in touch with early collectors outside Philadelphia, as Colburn lived in Boston. (Colburn came to Philadelphia to attend the Roper sale in 1851; perhaps the two numismatists met there.)

More evidence of Morris' collecting habits, and a connection to another prominent, pioneering Massachusetts collector, are found in a letter written by Salem numismatist Matthew Stickney (1805-94) to early coin dealer Edward Cogan (1803-84). Stickney was reminiscing about his trip to the Philadelphia Mint on May 9, 1843, to swap coins from his collection for a Class I 1804 silver dollar. After describing his dealings with William Dubois to get the dollar, Stickney added:

> Jacob G. Morris, Esq., of Phil. (lost on board of the "Arctic" on his return from Europe in 1854) whom I visited at the same time, in a letter received from him soon after, writes: "I have never cared for making a collection of American Coins of each year's coinage. It is only where the style has been altered or where there is any peculiarity in the Coin, differing from those in general circulation, that I have cared for them; nor did I see the utility of it to a Collector."

Stickney added, "Dr. Roper and others were of the same opinion." Besides confirming Dubois' statement that Roper and Morris were friends, this passage reveals Morris' view on a basic question: Should one collect by date sequence or by type? Morris' position seems clear, but there is reason to doubt that he held to it consistently.

Glimpses into Morris' Life

ILLUMINATING GLIMPSES INTO Morris' personal life—numismatic and otherwise—are provided by his friendship with still another groundbreaking numismatist, Samuel Breck (1771-1862). Breck was one of the earliest writers in the United States to publish on a numismatic subject; his *Historical Sketch of Continental Paper Money* came out in Philadelphia in 1843. After Morris' death, Breck wrote "Sketch of the Benevolent Services of the Late Jacob G. Morris," a pamphlet that focused particularly on The Pennsylvania Institution for the Instruction of the Blind. Morris became a manager (trustee) of the charity in 1842, serving for 12 years alongside Breck and Mint Director Robert M. Patterson (who, according to Breck in "A Short Biography of Robert M. Patterson, M.D.," occasionally hosted meetings of the institution's board of managers in his office at the Mint). Breck wrote that Morris was an energetic manager and served as acting principal [chief executive officer] from December 1844 to March 1845.

Breck noted Morris' services on the boards of the Pennsylvania Hospital, Institution for Idiotic Children [as it was called], Union Benevolent Association and Pennsylvania Academy of Fine Arts, as well as his memberships in the American Philosophical Society, Library Company of Philadelphia and Historical Society of Pennsylvania. Although Breck did not mention it, Morris made a valuable contribution of expertise to the Museum of the American Philosophical Society.

According to Murphy D. Smith in *A Museum: The History of the Cabinet of Curiosities of the American Philosophical Society*, the Society's minutes record that "Jacob G. Morris proposed to arrange the coin and medal collection and the curators agreed to let him do so. Franklin Peale [Chief Coiner of the U.S. Mint] notified the members on 21 November, 1851 of this arrangement."

Breck did, however, offer a knowledgeable assessment of Morris as a numismatist:

> Possessed of an ample fortune, he indulged in the purchase of various objects of *virtu*; for he was a lover of the fine arts, and owned, perhaps, the best selected and largest private cabinet of coins in the country. He was for many years eagerly engaged in making this collection, especially in Italy and Germany. At Rome, Vienna and Berlin, his success was such that he visited those cities again and again; always adding to his antique treasure of precious metals.

Morris' collection was thus strong in European and ancient coins, as well as U.S. coinage. His considerable means and repeated trips to Europe allowed him to build a coin cabinet that rivaled any in America at the time. But transatlantic collecting was not without peril. The fact that three of the reminiscences quoted thus far mention the *Arctic* points to the remarkably strong impression made by the disaster befelling that vessel in the North Atlantic.

The Doomed S.S. *Arctic*

IN 1854 THE New York City-based Collins Line was the undisputed leader of the transatlantic trade, and the S.S. *Arctic* was its flagship, the biggest and fastest passenger ship afloat. Carrying a crew of 153 and nearly twice as many passengers when fully loaded, the

Arctic boasted the latest in steam technology below decks and the last word in elegance above. Captained by the experienced James C. Luce, the *Arctic* offered the quickest and most luxurious way across the Atlantic.

One numismatist "crossing the Pond" in 1854 was Jacob Giles Morris. According to Breck, Morris left on another of his cultural forays to Europe in May 1854, undoubtedly laying out $125 for a first-class cabin. When he secured his return trip on the *Arctic* in September, he may have known that other numismatists were to be his shipmates. Q. David Bowers, in "Tragedy on the High Seas" (*Rare Coin Review*, No. 115), notes that Mahlon Day, a publisher of children's books and counterfeit detectors, was a passenger. Alexander Crosby Brown, in *Women and Children Last: The Loss of the Steamship Arctic*, mentions that New York City attorney Henry Austin Brady was coming home with rare books (and possibly rare coins, since Brady was both a bibliophile and a numismatist). In addition to whatever pieces these collectors carried, there was a storied rarity on board: Charles Ira Bushnell, another New York City attorney, had purchased by mail order from Britain a rare pattern 1733 Rosa Americana twopence (one of only four known), and it was being shipped to him on the *Arctic*.

Stout though the *Arctic* was, it had two devastating weaknesses. First, it was open below decks from stem to stern. If an uncontrollable leak developed, there was nothing to prevent the entire hold from flooding. Second, the Collins Line traded on its speed, and thus its captains knew better than to spare the steam. Conditions notwithstanding, a Collins liner's goal was to cross in less than 10 days; to do so it was necessary to spend as much time as possible at the ship's maximum speed of 13 knots. This number proved just as unlucky as it sounded.

The *Arctic* set out from Liverpool at noon on September 20, 1854. By the morning of September 27, it was steaming over the Grand Banks of Newfoundland, about 50 miles east of Cape Race. Here the warm Gulf Stream met the cold waters of the Labrador Current, producing treacherous mists. On that fateful morning, fog reduced visibility to about half a mile, but Captain Luce had the *Arctic* going flat out at 13

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knots. She plunged into a fog bank shortly after noon, and soon the lookouts cried that a small steamer was making straight at her. Both boats made last-ditch evasive maneuvers, but the little steamer, the *Vesta*, hit the *Arctic* at an oblique angle on the starboard bow. Those aboard the 2,794-ton liner hardly felt the collision, but the 250-ton French steamer was crippled, its mast felled and 10 feet of its bow literally snapped off.

In the moments after the collision, both skippers behaved as they should. Captain Duchesne of the *Vesta* got a lifeboat in the water. Captain Luce solicitously launched one of the *Arctic's* lifeboats to assist and swung the liner around to rescue the *Vesta's* passengers, for the smaller vessel seemed sure to sink. Then Captain Luce was informed that the *Vesta* had punched three holes in the *Arctic's* starboard bow (two of them below the waterline) and about a thousand gallons of seawater per second were pouring into the ship's uncompartmented hull.

What happened next might earn for Captain Luce the sobriquet "Chicken of the Sea." After trying unsuccessfully to plug the leak, he panicked and ordered his ship to head at top speed for Newfoundland. Luce was so gripped with terror that it did not occur to him that he was deserting the stricken *Vesta*; he would even desert his first mate in the lifeboat launched to assist the smaller vessel. Luce's departure was so abrupt, one of the *Vesta's* lifeboats was literally chewed to pieces under the *Arctic's* paddle wheels (only one of its eight occupants survived).

The captain's panic quickly spread to the crew. The *Arctic* had five remaining lifeboats, not enough for half the people on board. Captain Luce made ineffectual efforts to reserve space on the boats for women and children, but the burly firemen—the crewmen who shoveled coal into the steamer's boilers—literally pushed them aside in a chaotic scramble. To make matters worse, none of the lifeboats were launched fully loaded. Brown's account tells the grim story: while 61 of 153 crew members were saved, only 23 of the 282 passengers were rescued. Not one of the survivors was a woman or a child.

While the massive *Arctic* sank, the apparently mortally wounded *Vesta* survived. Captain Duchesne shifted weight to the stern, shored up her watertight compartments and limped to Newfoundland. Ironically, had Captain Luce stayed nearby, the *Vesta* could have taken on all the *Arctic's* remaining passengers. The final irony was that Captain Luce attempted to redeem himself by dying a hero's death—and failed even in that. "My fate will be that of the ship," he proclaimed, standing gallantly atop the paddlebox as it went down. But the paddlebox broke free and shot to the surface, killing Luce's handicapped son, but providing the captain with a life raft from which he ultimately was rescued.

None of the numismatists aboard the *Arctic* survived. Of Henry Austin Brady's last minutes, we have no record, but Captain Luce later remembered that "Mr. Day and his wife and daughter were also on the deck, and were standing together when the vessel went down." Day was one of those who behaved with honor, for Captain Luce recalled, "Mr. Mahlon Day succeeded in getting on the piece of the wheelhouse on which I was, with others; but observing that we were already too full, he betook himself again to a door, by which he had formerly been sustained" (*The New York Times*, October 17, 1854). This gallantry cost Day his life. He was not the only numismatist aboard who acted as he should. According to Breck's "Account," Captain Luce "saw Mr. Morris, when the ship went down; and well remembers him. He was active in saving others, but fell a victim himself."

Also falling victim was the 1733 Rosa Americana pattern twopence. Montroville Wilson Dickeson, in his *American Numismatical Manual* (1859), noted that this piece "was purchased in England for the sum of £7, or $35, for Charles Bushnell, Esq., of New York City, unfortunately placed on board the steamer *Arctic*, to be transmitted to him on her last and fatal voyage, and its pygmy proportions are now added to the vast accumulations that lie embedded in the sands of the Atlantic Ocean." The *Arctic* took its toll of coins as well as collectors.

Morris Mourned

WORD OF THE tragedy did not reach the United States until well into October. As the news sank in, Philadelphia grieved. The October 12 *Evening Bulletin* noted: "Among the passengers on board the *Arctic* who are, in all probability, lost, was Jacob G. Morris, of this city, a gentleman well known to most of the members of the community, and whose character can scarcely be too highly extolled, whether we judge him by the test of public philanthropy or private benevolence."

Samuel Breck quotes celebrated jurist John K. Kane: "I have never known a man, in whose keeping an honorable trust was more secure." Certainly, Morris' death left a void in Philadelphia's philanthropic com-

munity, just as it had in the city's numismatic circles.

The Fate of Morris' Coins

MORRIS' COIN COLLECTION entered into his estate. Philadelphia coin dealer Ebenezer Locke Mason, writing a review of Sylvester Sage Crosby's *Early Coins of America* in *American Journal of Numismatics* (October 1875), stated, "The cabinet of the late Jacob G. Morris . . . is now in the possession of his sister, Caroline W. Pennock of Howelville, Delaware County, Pennsylvania." Caroline Morris (1811-82) had married a distant relative, Caspar Wistar Pennock, in 1833. Their daughter, Sarah Wistar Pennock (1840-?), married William Henry Miller (1837-?) in 1861. Mrs. Pennock seems to have kept her brother's collection intact and passed it along to her daughter, who ultimately was responsible for breaking it up.

On April 27, 1900, Stewart Culin, curator of the General Ethnology Section of the University of Pennsylvania Museum, reported to the Board of Managers the donation of a large collection of coins by Mrs. W.H. Miller. He published a brief catalog of the pieces in *Bulletin of the Free Museum of Science and Art* (January 1901). The donation consisted of United States colonial and federal issues, including various state and Washington pieces; a few gold products of the U.S. Mint; many silver and nickel issues; a large assortment of patterns and territorial pieces; a set of large cents complete by date, with several additional varieties; and a nearly complete date set of half cents.

Interestingly, someone augmented the collection after Morris' death, for pieces dated as late as 1885 were in the donation. Despite Morris' claim, in his letter to Stickney it appears that he—or perhaps the person who later added to the collection—decided to gather a couple of series by date rather than type. The 1792 silver-center cent Mickley mentioned as being in Morris' collection in 1852 was not among the coins donated. A 1787 Brasher doubloon was, but it was an electrotype, not an original.

Conspicuous by their absence were the ancient and modern European coins mentioned by Breck. These, along with some American pieces, were consigned to coin dealer Lyman H. Low, who offered them

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in a pair of public auctions. The first sale, on September 18, 1901, featured U.S. coins, crown-sized foreign pieces, and foreign gold. The second, held on October 29, 1901, showcased ancient Greek and Roman, medieval and modern pieces. Overall, the auctions confirmed Breck's observation; more than half of the 1,180 coins in the two sales were non-U.S. pieces.

What U.S. coins there were in the Low sales, however, were of interest and significance. For example, Lot 98 of the first sale offered an 1853 "re-cut date" quarter dollar, without arrows or rays, along with this notation: "It will be of interest to collectors to learn that the unc. specimens of this coin which appeared on the market some 15 years ago, were duplicates from this collection." This reveals that Morris was buying coins in bulk from the U.S. Mint during the last year of his life (and indicates that between 1854 and 1900 someone was selling coins from his collection as well as adding to it).

Low's sales obviously dispersed a big portion of the Morris collection, but for nearly a century after the *Arctic* slipped beneath the waves, the core of his U.S. collection resided intact in the University of Pennsylvania museum. Such residences, no matter what marketers say, rarely last forever. In 1952 the University decided to sell its coin collections. New Netherlands Coin Company and Wayte Raymond, among others, vied to purchase the deaccessioned coins, but as John J. Ford Jr. of New Netherlands recalls, the United States and world coin portions ultimately were divided and sold to different dealers.

The U.S. coins were purchased by a Philadelphian who was primarily a dealer in philatelic items, Phillip Ward Jr., known by the colorful nickname "Piggy." Ward sold the coins to a variety of dealers (many to fellow Philadelphian Harry Forman Jr.), and they, in turn, sold them to customers via private treaty. Hence, we have no record of the disposition of Morris' U.S. coinage after 1952.

The world coinage portion of the Morris collection was captured by flamboyant Ft. Worth dealer B. Max Mehl, who promptly announced his coup in a splashy ad in the January 1953 issue of *The Numismatist*. None of Mehl's later auctions identify coins as coming from the University of Pennsylvania Museum, so it is highly

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likely he sold them by private treaty or fixed-price list. For example, an ad on the back cover of *The Numismatic Scrapbook Magazine* for February 20, 1953, offers "some choice early English smaller silver coins" from 1016 to 1816. Such coins may have come from the Morris collection.

Morris in Memory

THE WRECK OF the *Arctic* seems to have occurred an eternity ago. Low's sales of Morris coins lie more than a century in the past. "Piggy" Ward's and Mehl's dispersal of the Morris coins from the University of Pennsylvania bears the dust of five decades. Few remember Morris or the fact that his coin collection once ranked alongside those of Robert Gilmor Jr. and Joseph Mickley.

But in one sense, Morris' legacy did not end in the frigid waters of the North Atlantic. In 1843 William Dubois wrote a letter to Matthew Stickney listing 10 "amateurs [lovers] of coins" he knew to be actively collecting. He began with "Dr. Roper, Mr. Morris, Mr. David (nephew of Mr. Morris) . . ." Indeed, Morris had a nephew who was a coin collector. Richard Wistar *Davids* (whose copy of the Roper catalog recorded Morris' purchases) was destined to carry the torch his uncle had kindled (albeit not for many years) and to meet an end just as noble and tragic. But that is a story for another place and time. For now it is appropriate to honor the memory of Jacob Giles Morris, who entered this world privileged, gave back to his society and his hobby, and exited life with dignity and honor.

Acknowledgments

I WOULD LIKE to thank Alex Pezzati of the University of Pennsylvania Museum; Q. David Bowers, who reviewed the manuscript and made many valuable suggestions; P. Scott Rubin, who contributed valuable information about the Roper sale and disposal of the University of Pennsylvania collection; and John J. Ford Jr., who contributed recollections of the sale of coins from the University of Pennsylvania. •

Joel J. Orosz *serves on the board of the Numismatic Bibliomania Society and writes a column, "The Printer's Devil," for its journal, THE ASYLUM. For more about 19th-century numismatists, see "Dr. Lewis Roper: Argonaut of the Numismatic Realm" in the January 2001 issue of THE NUMISMATIST. For "Gilmor and the 1804 Silver Dollars" (June 2000), Orosz won the ANA's coveted Heath Literary Award.*

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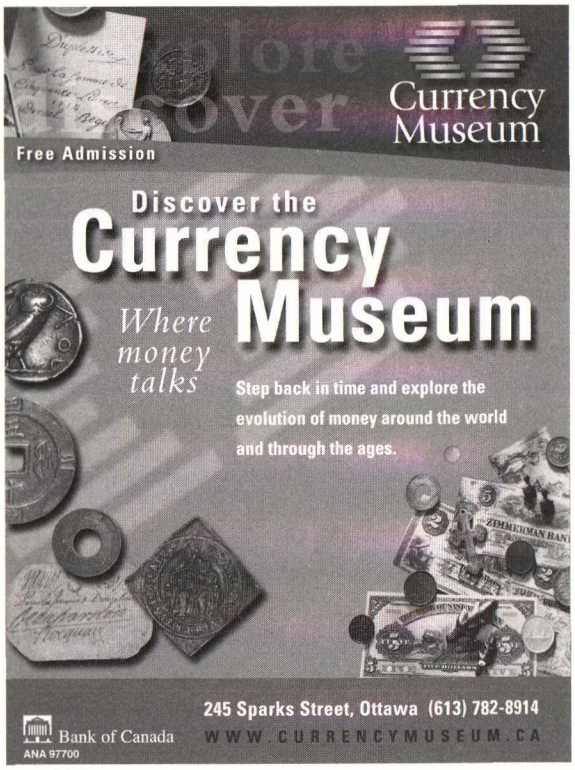
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1874-CC	$20.00	675	750	1,400	1889-CC	$20.00	775	875	1,350
1875-CC	$20.00	650	725	925	1890-CC	$20.00	650	725	925
1876-CC	$20.00	650	725	925	1891-CC	$20.00	1,800	2,900	4,600
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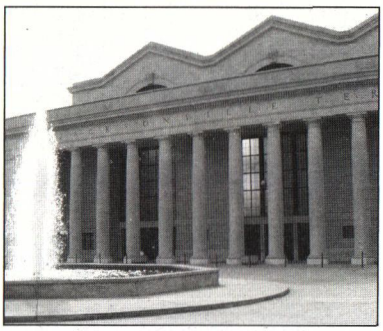
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Cutting the ceremonial ribbon to officially open the convention were Pete LaComb, president of the Greater Jacksonville Coin Club; Doug Riley, convention general chairman; and John Wilson, ANA president. Board members and Professional Numismatists Guild officials looked on.





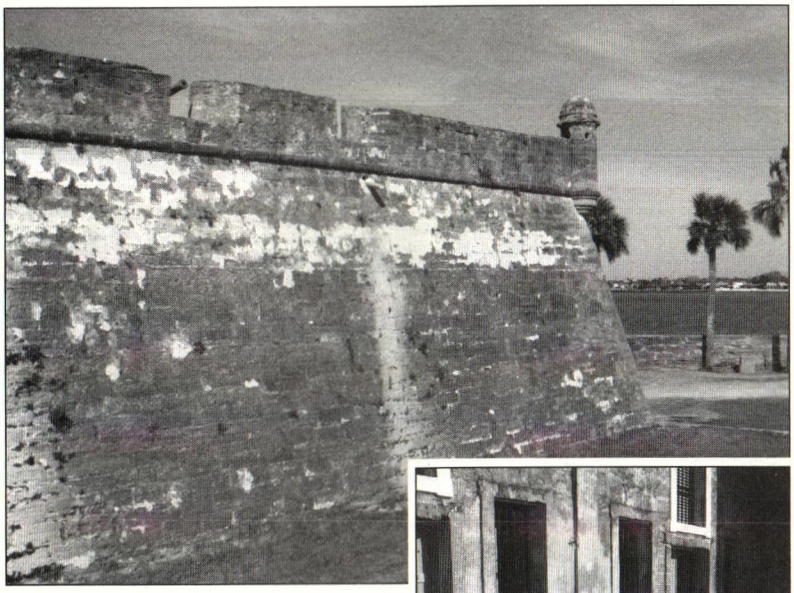


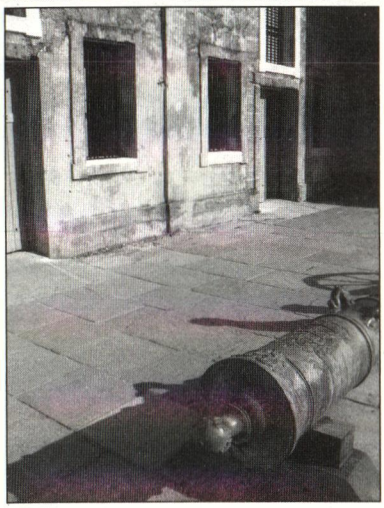
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On Sunday, March 10, convention visitors had an opportunity to tour historic St. Augustine, site of Castillo de San Marcos.

attend lively educational presentations; and participate in a two-session auction. Children and adults alike played the ANA's Treasure Trivia™ Game and obtained autographs from United States Mint Director Henrietta Holsman Fore.

"I want to sincerely thank everyone—the dealers, exhibitors, convention General Chairman Doug Riley and his great committee, the Greater Jacksonville Coin Club, ANA staff (especially Convention Manager Brenda Bishop and Convention Planner Rachel Irish), volunteers and Board of Governors—for all their hard work at this show," says ANA President John Wilson. "A hearty congratulations goes to all those who did such a super job."

Dealer Tom DeLorey of Harlan J. Berk, Ltd., reported that he had "a very good wholesale show and a better than average, though still not large, retail show. There were lots of kids, especially Boy Scouts, on the floor Saturday. All in all, better than most ANA spring shows."

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To promote the event, the ANA placed three, 1914-D Lincoln cents into circulation in the area. Rewards



Greater Jacksonville Coin Club President Pete LaComb (left), Convention General Chairman Doug Riley (second from left) and ANA President John Wilson joined ANA Executive Director Ed Rochette (right) in welcoming collectors and visitors to the show.



Dealer Harlan Berk (right), president of the Professional Numismatists Guild, presented a 1906 ANA dues receipt to ANA President John Wilson (center) and Money Museum Curator Lawrence J. Lee for inclusion in the Association's archives. The paper memento acknowledged payment by H.O. Granberg, who later served on the Board of Governors.



The ANA's Treasure Trivia Game drew scores of youngsters and Scouts.

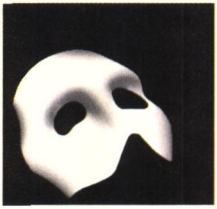
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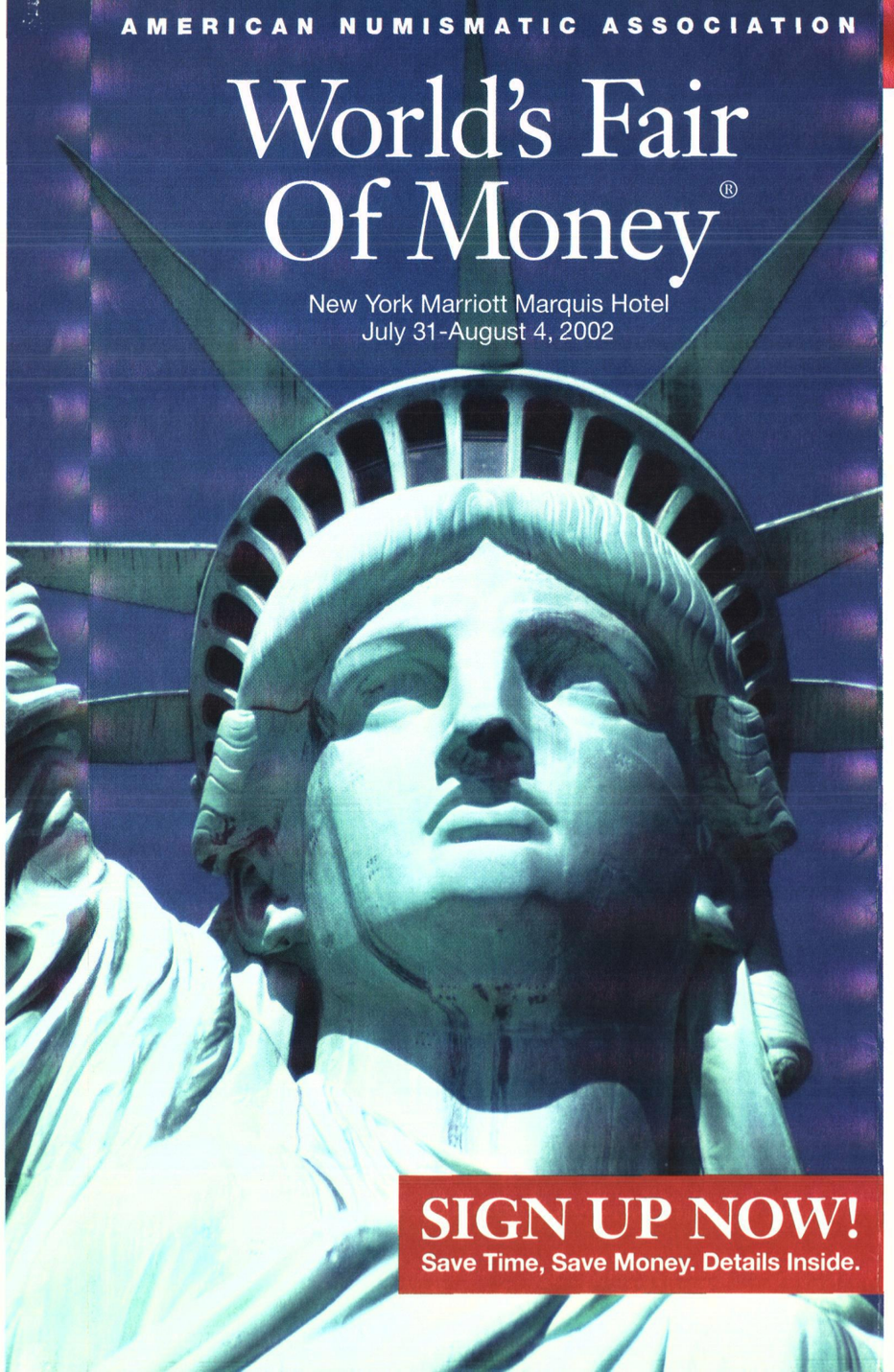
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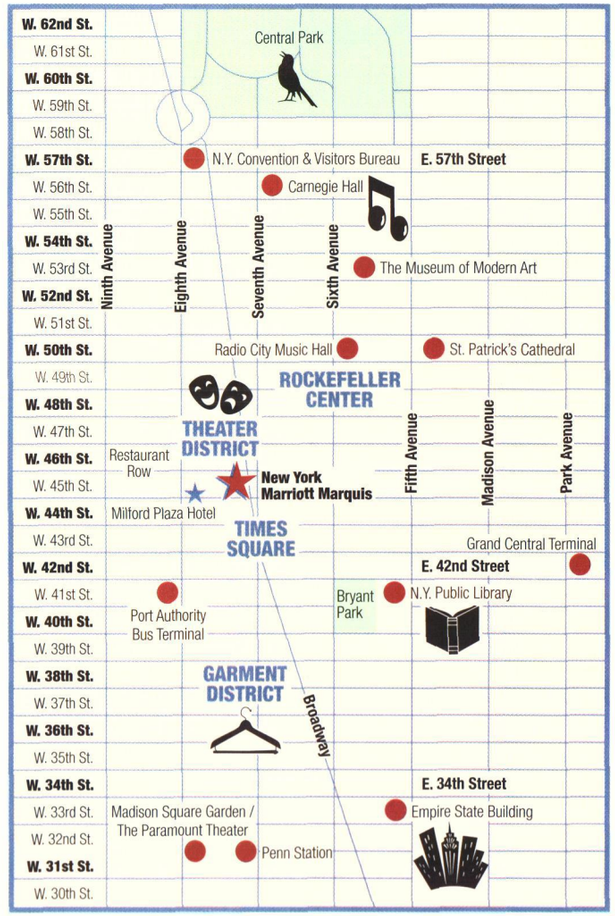
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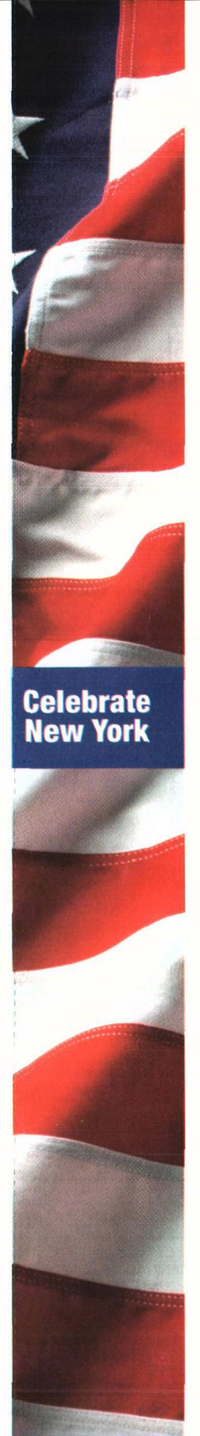
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- Everyone's invited to the Abe Kosoff-PNG Breakfast and Awards Ceremony for Young Numismatists (YNs), followed by the YN Auction. Visit www.money.org/ynconvention auction.html to find out how to earn YN Dollars to spend at this event.
- Get some pointers at the Boy Scout and Girl Scout Merit Badge Clinic.
- Learn to build winning exhibits at a workshop conducted by the ANA's chief judge.

Save Time. Save Money. Register Now!

- **Don't waste time in lines!** Your convention packet will be ready for you when you arrive at the show. Pre-registration is a **FREE** service.
- **SAVE** on Broadway plays, a New York tour, special luncheons and the Awards Banquet.
- **SAVE** on convention collectibles.

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Colorado Springs, CO 80903
Phone: 800-367-9723
FAX: 719-634-4085

PRE-REGISTER online at **www.money.org** or by FAXing or mailing the attached form.

Schedule of Events

Events are FREE unless otherwise noted (✓).

General Schedule:

- Registration exhibits open to the public, 9 a.m., Wednesday-Sunday (7th Floor).
- Auction lot viewing, 9 a.m.-6:30 p.m., Tuesday-Friday (Astor Ballroom).
- Bourse open to dealers, 8 a.m.-7 p.m., Wednesday; 9 a.m.-7 p.m. Thursday-Saturday; and 8 a.m.-1 p.m. Sunday.
- Bourse open to the public, 10 a.m.-6:30 p.m., Wednesday-Saturday; and 9 a.m.-12:30 p.m., Sunday.
- Numismatic Theatre presentations are offered hourly, Wednesday-Sunday.
- Treasure Trivia Game played Wednesday-Sunday.
- Specialty Club meetings take place throughout the week.

July 27-29:

- **ANA Seminar ✓:** "How to Grade U.S. Coins," 9 a.m.-5 p.m. (Duffy Room).

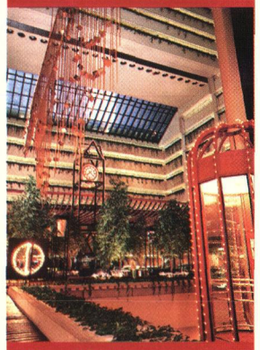
Monday, July 29

- Security Room opens, 2 p.m. (Astor Ballroom, 7th Floor).
- Dealer Registration open, 2-6 p.m. (7th Floor).
- PNG dealers set up, 5-8 p.m.

Tuesday, July 30

- **PNG Day:** 9 a.m.-3:30 p.m. (Westside/Broadway Ballrooms).
- U.S. Mint Business Forum (open to the public), 9 a.m. (Ziegfield Room).
- **ANA Seminar ✓:** "How to Detect Counterfeit U.S. Gold Coins," 9 a.m.-5 p.m. (Duffy Room).

ANA Convention Headquarters



New York Marriott Marquis

- Exhibitors place exhibits, 9 a.m. (7th Floor).
- ANA Board Meeting (closed session), 9:30 a.m. (O'Neill Room).
- Registration open, 11 a.m. (7th Floor).
- ANA dealers set up, 4:30 p.m. (Westside/Broadway Ballrooms).

Wednesday, July 31

- Opening Ceremony and Ribbon-Cutting, 9:45 a.m.
- ANA Board Business Meeting, 11 a.m. (O'Neill Room).
- **Tour ✓:** NYC Highlights, 1-4 p.m.

Thursday, August 1

- ANA Board Meeting (open session), 9:30 a.m. (O'Neill Room).
- World Series for Young Collectors, 6 p.m. (O'Neill Room).
- **St. James Theatre on Broadway ✓:** *The Producers*, 8 p.m.
- NLG Bash ✓, 9:30 p.m. (Cantor Room).

Friday, August 2

- **Friendship Luncheon ✓:** 11:30 a.m.-2:00 p.m. (Tavern on the Green).
- ANA Awards Presentation, 1 p.m. (Cantor Room).
- ANA Membership Reception (members and spouses only)/Awards, 2:30 p.m. (Cantor Room).
- World Series of Numismatics, 6 p.m. (O'Neill Room).

Saturday, August 3

- ANA Goodfellow Breakfast, 8 a.m. (Hart Room).
- **ANA Abe Kosoff-PNG YN Awards Breakfast ✓:** 8:30 a.m. (Cantor Room).
- **ANA YN Auction:** 10 a.m.
- ANA Board Meeting/Town Hall Meeting, 9:30 a.m. (O'Neill Room).
- ANA Scout Merit Badge Clinic, 1 p.m. (Marquis Ballroom).
- ANA Exhibit Awards Presentation, 1 p.m. (Cantor Room).
- **St. James Theatre on Broadway ✓:** *The Producers*, 2 p.m. matinee.
- **The Majestic Theatre on Broadway ✓:** *Phantom of the Opera*, 2 p.m. matinee.
- YN Exhibiting Program, 3 p.m., (Exhibit Area, 7th Floor).
- **ANA Reception:** 7 p.m. (Marquis Ballroom).
- **ANA Banquet ✓:** 8 p.m. (Marquis Ballroom).

Sunday, August 4

- Treasure Trivia prize drawing, noon.
- Bourse and Exhibit areas open to the public 9 a.m.-12:30 p.m.

Monday, August 5

- Security Room open until 10 a.m.

These are Convention highlights; visit www.money.org for up-to-date information.

Registration Form

ANA 111th Anniversary Convention

New York, N.Y., July 31-August 4, 2002
Pre-registration deadline: July 12

Pre-registration is **FREE.** Your packet will be prepared in advance so you won't have to wait in line in New York. Purchase of products and services offered below is **not** required for pre-registration.

☐ I plan to attend the ANA Convention in New York.

Name / ANA No. _____

Daytime phone _____

E-mail _____

Spouse's name / ANA No. _____
(if attending)

Address _____

City _____

State _____ Zip _____

☐ Send information about ANA membership.
☐ Send information about coin clubs in my area.

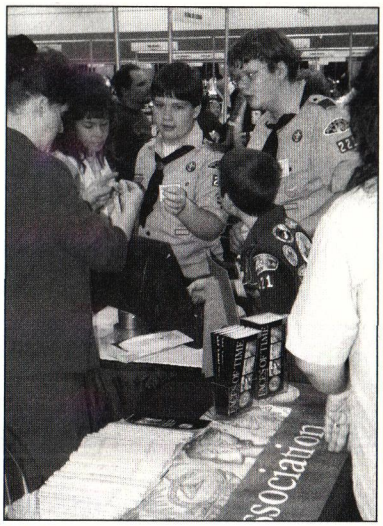
ANA CONVENTION COLLECTIBLES

☐ I will pick up my materials at the convention.
☐ Please mail my materials.

Please indicate desired ribbons:

☐ Life Member
☐ Member
☐ 60-Year Member
☐ 50-Year Member
☐ 40-Year Member
☐ 25-year Member
☐ Official
☐ Past Official
☐ Past President
☐ Past Governor
☐ Regional Coordinator
☐ District Delegate
☐ Club Representative
☐ Farran Zerbe Winner
☐ Howland Wood Winner
☐ Medal of Merit Winner
☐ Goodfellow
☐ Young Numismatist
☐ Patron

Item	Pre-Reg.	After 7/12	Qty.	Total
Convention Badge	$12.00	$13.00		
Two-Medal Set (11/2-inch silver, bronze)	$45.00	$47.00		
21/2-inch Bronze Medal	$32.00	$34.00		
Convention Bar	$4.50	$4.50		
Medal & Pin Bar (Starter Set for Convention Bar)	$18.00	$18.00		
			Postage/Handling	$5.00
Subtotal (Carry this amount over to the back of this form.)				



ANA staffer Sandy Hill (left) encourages young collectors to choose free coins from a "treasure chest."

of $100 each were offered for their return. None of the three was found. However, Keith Mullis, 15, of Jacksonville Beach found another 1914-D cent while working at a local grocery store. Already a collector of the U.S. Mint's State quarters, Mullis was rewarded with $100 and a membership in the ANA for his keen eye in finding the numismatic treasure.

The "coin drop," part of an extensive newspaper, television and radio advertising campaign and accompanying media coverage, was orchestrated by the ANA Public Relations Department and ITQ/Minkus & Dunne Communications of Chicago. Four television news crews were on the convention floor on Thursday, March 7, giving the event considerable exposure. Newspaper stories and radio news reports appeared and aired before, during and after the three-day show.

Morning news reporter Lindsay Czarniat from WAWS-TV broadcasted live from the show floor on opening day, March 7, and WJXT-TV weatherman John Gaughan spent two hours on the bourse Friday morning, March 8. Both broadcasts focused on the show's many highlights, including the ANA's $100,000 bill display, exhibit of early Florida paper money, the new euros and the "coin drop."

Stack's, official auctioneer for the 2002 National Money Show, reported total gross sales of $1.4 million from two auction sessions,

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organized 1950, incorporated 1963 (ANA 17099)

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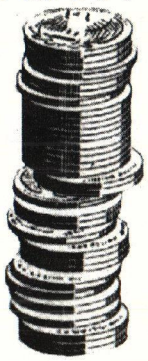
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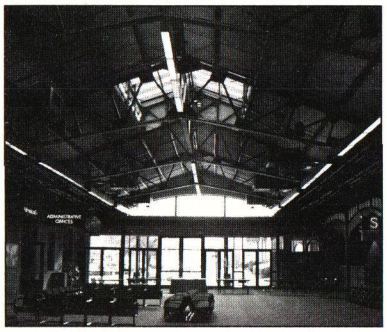
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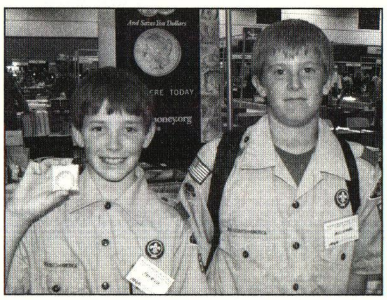
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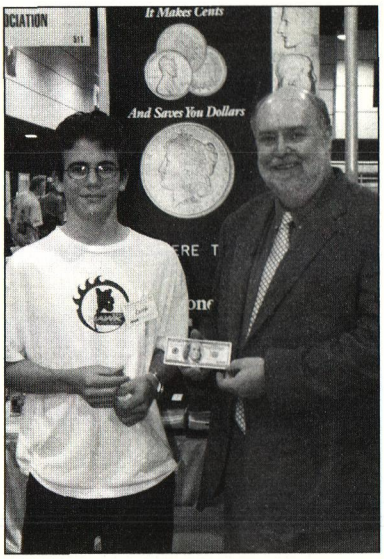
ANA President John Wilson stopped to visit with Tim Prusmack and autographed the money artist's newest creation: a $500 fantasy note picturing 25th U.S. President William McKinley.



Patrick Davis (left) was the top winner in the ANA's Treasure Trivia Game. He and his friend, Michael Castle (right), both of Troop #361 in Orange Park, Florida, attended the ANA's Scout Badge Clinic.



United States Mint Director Henrietta Holsman Fore signed autographs for young convention-goers.

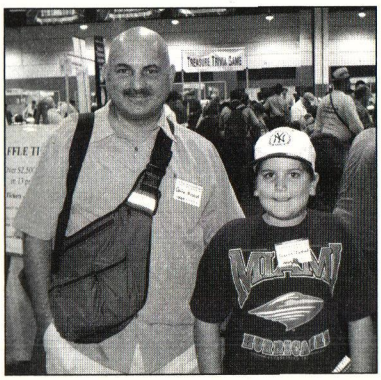


Keith Mullis (left) of Jacksonville Beach received a $100 "reward" from ANA Curator Lawrence J. Lee for finding a 1914-D Lincoln cent in pocket change. The ANA deliberately spent three such coins in the Jacksonville area to promote the National Money Show.

which comprised more than 1,870 lots, including a brilliant proof 1884 Trade dollar that realized $126,500 and an 1876-CC 20-cent piece in choice brilliant uncirculated condition that brought $115,000. "The auction was very successful and had good participation," says auctioneer Harvey Stack.

The ANA YN Treasure Trivia Game, in which school-age children scour the bourse floor seeking answers to questions posed by the ANA Education Department while collecting free coins and other numismatic items, drew a great number of participants. In a drawing held for those completing the trivia quiz, Patrick Davis of Orange Park, Florida, won a Spanish 8-real coin.

ANA member Andrew Tuttle of Flagler Beach, Florida, received a 1/10-ounce American Eagle gold bullion coin in a random drawing of notices sent by the ANA Convention Department to residents of northern Florida and southern Georgia who



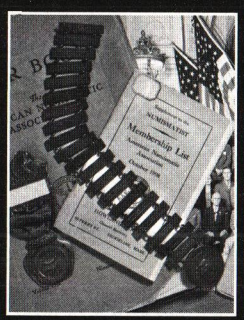
Francis Musella (right) of Boynton Beach, Florida, and his uncle Gaston Musella spent three days at the show, attending Numismatic Theatre presentations and visiting bourse dealers. Ten-year-old Francis has been an ANA member for two years.

• Historian's Diary •



Birth of the Association's Convention Medal and Pin Bar

The year 1911 saw the creation and distribution of the long-awaited ANA convention medal and pin bar. A committee had been established in 1910 at the ANA's New York convention, but after a year of inactivity, another was formed on August 29, 1911, at the Chicago convention. The new committee, consisting of Henry Chapman, J.H. Ripstra and Geo. C. Arnold as chairman, took quick and decisive action. By October 1911 the pieces were ready!



The 32mm bronze medal could be suspended from one or a series of 34 x 8mm bronze bars, representing the conventions a member had attended. A matching 16mm bronze lapel pin also was produced. Ripstra was responsible for the dies.

What makes these early medals and pin bars much rarer than the ones offered today at ANA anniversary conventions are the reverses. The early medals were stamped with the individual's membership number, and both the medal and bars bear the die-maker's initials, J.H.R.! When assembled in a long chain, these bars are referred to as "railroad tracks."

—David Sklow, ANA Historian
sdsklow@aol.com

attended the show.

The United States Mint held its first Business Forum, with Director Fore and Deputy Director David Pickens answering questions and seeking suggestions on ways the Mint can work more effectively with the numismatic community. The ANA Board of Governors held a Town Hall Meeting on Friday, March 8, giving members the opportunity to voice their opinions and ask questions.

On the last day of the show, Saturday, March 9, a Scout Coin-Collecting Badge Workshop was led by 17-year-old Jeffrey Swindling. Afterward, many of the 150 participants visited the bourse floor until the close of the show. In total, the ANA National Money Show featured more than 20 hours of free educational programming that covered a wide range of topics, from Florida money to credit cards.

At the opening ceremonies on Thursday, March 7, General Chairman Doug Riley received the Goodfellow Award, and the Louis S. Werner Host Club Award was presented to Pete LaComb, president of the Greater Jacksonville Coin Club.

To learn more about upcoming ANA shows and related activities, contact the Convention Department.

Money Show Exhibitors Capture Awards

Ronald J. Benice of Sarasota, Florida, received the Best-in-Show Exhibit Award for his display entitled "The Green Cross Republic: Amelia Island, Florida, 1817," at the ANA's National Money Show in Jacksonville, Florida, March 7-9. For his efforts, he received a plaque and a Saint-Gaudens $20 gold piece donated by Richard Nachbar Rare Coins of Williamsville, New York. In the exhibit, Benice included a unique 6¼-cent note issued on the island in 1817. It is thought to be the only surviving piece of scrip from the independent Green Cross Republic. (To learn more, see "Oldest Florida Currency on Exhibit in Jacksonville" in the February issue, p. 212.)

First runner-up in the exhibit



Ron Benice (left) of Sarasota, Florida, was recognized by ANA President John Wilson for his best-in-show exhibit "The Green Cross Republic: Amelia Island, Florida, 1817."

competition was Robert M. Hawes of South Daytona, Florida, for "A Voice from the Past." Hawes also received second runner-up honors for his display "The Lion Dollar."

The People's Choice Exhibit Award was presented to William J. Rodriguez of Jacksonville for "The American Bald Eagle on U.S. Coins." The winner was determined by votes cast by convention visitors.



William Rodriguez (center), a member of the Greater Jacksonville Coin Club, earned the People's Choice Exhibit Award for his display entitled "The American Bald Eagle on U.S. Coins." Bestowing the honor were ANA Governors William Horton Jr. (left) and Kay Edgerton Lenker.



For his display "The Faces of Different Money," Orion A. Deer of Doraville, Georgia, won the National Coin Week Exhibit Award, presented here by ANA Vice President Gary Lewis (left) and Governor Arthur Fitts.

The ANA National Coin Week Exhibit Award was presented to 8-year-old Orion A. Deer of Doraville, Georgia, for his display entitled "The Faces of Different Money." The award includes a scholarship to the ANA Summer Seminar in Colorado Springs, Colorado. No other prizes were awarded in the National Coin Week exhibit competition because the remaining displays contained numismatic material worth more than $250, the maximum value established for this exhibit classification. The limitation is intended to encourage construction of exhibits suitable for display in unsecured, public locations, such as libraries and schools.

NCS Named ANA's Conservation Service

The ANA has contracted with Numismatic Conservation Services (NCS) of Sarasota, Florida, to be the Association's official numismatic conservator. Until recently, limited conservation services—designed to protect the long-term integrity of coins and medals—were offered by the ANA Authentication Bureau to Association members, the public and other museums.

"We are pleased to offer this new

DONATIONS

Contributions through March 20, 2002

CASH ($25,000+)
Gilroy & Lillian P. Roberts Foundation

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Wayne K. Homren
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Catherine D. Canny
Carlson Chambliss
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Ronald J. Guth
Charles Hale
Donald H. Kagin
Russell Lauderback
Todd Nelson
Ponterio & Associates, Inc.
Tim Prusmack
Albert L. Roth
St. Martin's Press
Tin Tai
David L. Thaxter Jr.

affiliation to the ANA membership," says ANA President John W. Wilson. "Naming NCS as our official conservation service allows ANA members to have their coins professionally conserved and hopefully will lessen the number of coins seen in the marketplace that have been damaged by amateur conservation and cleaning."

Says David J. Camire, NCS director of operations, "We are extremely pleased to be working with the ANA. While we currently have a very strong dealer network, our affiliation with the ANA will now enable us to reach out to collectors."

NCS is the only professional service of its kind dedicated to conserving numismatic material, according to Camire. Staffed by professional numismatists with decades of experience, NCS conservators can provide a level of treatment that is unparalleled by non-conservators inexperienced in numismatics.

Brian Silliman, former ANA authenticator and now assistant director of operations and a conservator at NCS, says, "For far too long, great coins have been ruined by amateur conservation and improper cleaning. NCS has taken the ANA's modest start in conservation and developed a state-of-the-art facility to not only handle the incredible volume of submissions but also research and develop new techniques," Silliman adds.

NCS accepts all raw and certified coins, tokens and medals for conservation. It does not make repairs or mechanical alterations of any kind. To obtain a submission form or more information, contact Numismatic Conservation Services directly at 866/NCS-COIN (866/627-2646), or E-mail NCSHelp@aol.com.

Minutes of Jacksonville Board Meetings

Preceding and during the ANA's National Money Show™, held March 7-9 in Jacksonville, Florida, the ANA Board of Governors met in open and executive sessions. Present and voting were President John Wilson, Vice President Gary E. Lewis, and Governors M. Remy Bourne, Patricia A. Finner, Arthur M. Fitts III, William H. Horton Jr., Jerry

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Lebo, Kay Edgerton Lenker and Barry S. Stuppler. Also in attendance were Executive Director Edward C. Rochette, Chief Financial Officer Ruthann Brettell, General Counsel Christopher Cipoletti, Treasurer Adna G. Wilde Jr. and Executive Assistant Kimberly Kiick.

Following are excerpts from the official minutes of the open meetings, March 7 and 8.

ANA Computer System

Motion by Horton, second by Bourne, that the Board authorize a consultant to review the overall computer needs of the ANA and make recommendations for an integrated/networked system. The review shall include schedules of the initial cost and anticipated replacement costs.

Passed—6 Yes, 1 No (Stuppler), 2 Abstain (Fitts, Lewis)

2002-03 Budget

Motion by Bourne, second by Lenker, that the Board of Governors approve the 2002-03 budget as presented.

Passed—Unanimous

Baltimore Host Clubs

Motion by Horton, second by Finner, that ANA life member clubs Maryland State Numismatic Association and Baltimore Coin Club, and ANA member club Maryland Token and Medal Society be named to host the 112th Anniversary Convention in Baltimore, Maryland, in 2003.

Passed—Unanimous

Convention Decorator Contracts

Motion by Horton, second by Finner, that GES be awarded the contract to serve as decorator for the 2002 111th Anniversary Convention to be held at the Marriott Marquis Hotel in New York, New York.

Passed—Unanimous

Motion by Horton, second by Finner, that George Fern Company be awarded the contract to serve as decorator for the 2003 National Money Show™ to be held at the Charlotte Convention Center in Charlotte, North Carolina.

Passed—Unanimous

New York Convention Closing Time

Motion by Bourne, second by Horton, that the hours of operation for the 111th Anniversary Convention in New York for Sunday, August 2, 2002, be as follows: 8 a.m., dealer admission; 9 a.m., public admission; 12 p.m., one-way traffic; and 1 p.m., show closes.

Passed—Unanimous

Advertising Rates

Motion by Lebo, second by Finner, that the Board of Governors empower the ANA Publications Department to set advertising rates for *The Numismatist*, with rate increases not to exceed 3 percent per annum, unless otherwise approved by the Board.

Passed—8 Yes, 1 Abstain (Lewis)

ANA Authentication Bureau

Motion by Fitts, second by Horton, that steps be taken to discontinue the ANA Authentication Bureau (ANAAB) within six months.

Passed—Unanimous (see next motion)

Motion by Fitts, second by Horton, to amend the previous motion as follows: that steps be taken to reorganize the ANA Authentication Bureau (ANAAB) within six months.

Passed—Unanimous

Traveling Exhibits

Motion by Lenker, second by Lewis, that ANA Museum staff evaluate current traveling exhibits; renovate or retire existing ones; and/or create two or more additional two- or three-case exhibits.

Passed—Unanimous

Ninety-Year Clubs

Motion by Lewis, second by Lenker, that clubs reaching 90 years of continuous ANA membership be recognized at the anniversary convention banquet with a suitable award and that said clubs receive one complimentary banquet ticket each.

Passed—Unanimous

Morgan Receives Presidential Award



On March 9 at the ANA's National Money Show™ in Jacksonville, Florida, ANA President John Wilson (right) recognized ANA life member Jerry Morgan's support and promotion of the hobby with a Presidential Award. Morgan, president of the Missouri Numismatic Society, was instrumental in the state's decision to rescind the sales tax on coins and bullion. He also served on the "ANA Target 2001" Building Renovation Fund Committee.

Employee Benefits

Motion by Fitts, second by Bourne, that the President appoint a select committee to review the ANA's existing employee pension plan(s) or program(s) to determine what and when changes (if any) have been made, and to recommend changes (if any) that may strengthen the employment program(s) for new hires and long-term employees. Said review shall include, but not be limited to, tenure, vesting, funding and portability. Said review is to be completed by April 30 to allow adequate time for Board consideration and approval.

Passed—Unanimous

Employee Assistance Program

Motion by Horton, second by Bourne, that the ANA implement an Employee Assistance Program, which provides confidential assessment, short-term counseling, referral and follow-up services for employees and their immediate families.

Passed—Unanimous

Author Payment

Motion by Lebo, second by Fitts, that $900 be added to the Publications Department budget for payment to authors of feature articles in *The Numismatist*.

Passed—Unanimous

Dealers Code of Ethics

Motion by Stuppler, second by Lewis, that the "Dealers Code of Ethics" be amended to eliminate the language "and coins encapsulated and graded by a recognized certification service," and to change the language from "Said period of time shall not be less than fifteen (15) days from my date of mailing" to "Said period of time shall be not less than fifteen (15) days from the recorded date of receipt."

Passed—Unanimous

Save Time and Money: Pre-Register for New York Show

The early bird gets the New York convention discounts. A pre-registration form in this issue makes it easy to save time and money by planning ahead for the ANA's 111th

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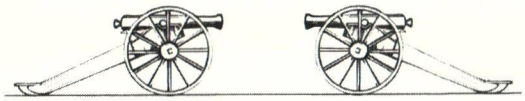
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Anniversary Convention, to be held at the New York Marriott Marquis Hotel in New York City, July 31-August 4. The pre-registration deadline is July 12, so start making your plans now.

Pre-registering saves time when you arrive at the show; your convention packet will be ready for you—no waiting in lines. You save money by pre-ordering convention souvenir ribbons, badges and medals. You also can sign up for tours and events at special rates:

- Wednesday, July 31, 1-4 p.m., "New York City Highlights" tour of Manhattan.
- Thursday, August 1, 8 p.m., Broadway show *The Producers*, a stage version of Mel Brooks' classic 1968 film, at St. James Theatre.
- Friday, August 2, 11:30 a.m.-2 p.m., Friendship Luncheon at Tavern on the Green, a grand café overlooking Central Park.
- Saturday, August 3, 8:30 a.m., Young Numismatist (YN) Breakfast and Auction.
- Saturday, August 3, 2 p.m., choice of two Broadway shows: *The Producers*; or Andrew Lloyd Webber's hit musical *The Phantom of the Opera* at The Majestic Theatre.
- Saturday, August 3, 8 p.m., ANA Awards Banquet.

The New York pre-registration form also provides details on obtaining discount airfares and hotel accommodations, as well as ground transportation from area airports. You can use the form to request details on ANA Seminars "How to Grade U.S. Coins" (July 27-29) and "How to Detect Counterfeit U.S. Gold Coins" (July 30); a Scout workshop on coin-collecting badges (August 3); and how to earn "money" for the YN Auction (August 3).

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Shilling	60	80	100
Six Pence	40	60	80
Three Pence	20	30	50
Maundy Set	100	125	200

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CALENDAR OF EVENTS

Calendar listings are published as a service to member clubs of the American Numismatic Association. Entries must be received ***at least eight weeks*** *prior to the cover date of the magazine and preferably* ***as much as four months*** *in advance so announcements can appear in several consecutive issues. Forms are available online at www.money.org/calendarofeventsform.html. Send information to Calendar of Events, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279; fax 719/634-4085; E-mail magazine@money.org. Receipt of show notices is acknowledged by post card; if you do not receive confirmation, please contact the Publications Department.*

EAST

MAY

5 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180; telephone 518/274-4216.

18-19 CHAMBERSBURG, PA. Quality Inn, Exit 14, I-81 (Wayne Ave.). 42nd Annual Chambersburg Coin Show held by the Friendly Coin Club of Chambersburg. Daniel K. Knode, POB 337, Chambersburg, PA 17201; telephone 717/261-1494.

19 CHEEKTOWAGA, NY. F.J. Donovan Post, 3210 Genesee St. Erie County Coin & Stamp Club Annual Get-Together Show. Rolf Hjalmarson, c/o Lazer Tree Grafics, 6589 Main St., Williamsville, NY 14221; telephone 716/633-4104 or 716/634-0668 (evening/weekend); E-mail jalmar@buffnet.net.

19 WEST HAVEN, CT. Elks Lodge, 265 Main St. Liberty Coin Club 3rd Sunday Coin Show. Chairmen Joseph Marino, 179 Park St., West Haven, CT 06516; telephone 203/934-3503; or Dennis Horrocks, 64 Pearl St., New Haven, CT 06511; telephone 203/562-4956.

JUNE

2 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180; telephone 518/274-4216.

2 SEARSPORT, ME. Searsport Lions Club, Prospect St. Coin Show conducted by the Penobscot Bay Coin Club. PBCC, c/o Larry Jenkins, 2043 Alt. Hwy., Warren, ME 04864; telephone 207/273-3462 (day) or 207/273-2517 (evening).

ANA EVENTS

June 29-July 5 and July 6-12 COLORADO SPRINGS, CO. Colorado College. 34th Annual ANA Summer Seminar (two, week-long sessions). Contact Education Department.

July 27-29 NEW YORK, NY. "How to Grade U.S. Coins." ANA Seminar. Contact Education Department.

July 31-August 4 NEW YORK, NY. New York Marriott Marquis Hotel, 1535 Broadway. ANA 111th Anniversary Convention. Contact Convention Department. Auction by Superior Galleries Beverly Hills, telephone 800/421-0754.

March 21-23, 2003 CHARLOTTE, NC. Charlotte Convention Center, 501 S. College St. ANA National Money Show™. Contact Convention Department.

NATIONAL/REGIONAL ORGANIZATIONS & EVENTS

May 3-5 MONROEVILLE, PA. Pittsburgh ExpoMart, Bus. Rt. 22 (Exit 6, Pa. Tpk.). Pennsylvania Association of Numismatists (PAN) Annual Convention. John Paul Sarosi, 106 Market St., Johnstown, PA 15901; telephone 814/535-5766,;fax 814/535-2978; E-mail www.money.org/club_pan.html.

May 3-5 TUKWILA, WA. Tukwila Community Center, 12424 42nd Ave. S. (I-5, Exit 156). Pacific Northwest Numismatic Association 53rd Annual Convention & Coin Show. Bourse Chairman Scott Loos, POB 2210, North Bend, WA 98045; telephone 425/831-8789; E-mail scottloos@msn.com.

May 10-12 EAST LANSING, MI. Kellogg Hotel & Conference Center @ Michigan State University. Michigan State Numismatic Society 46th Anniversary Spring Convention hosted by the Lansing Coin Club. MSNS Convention Coordinator, POB 16231, Lansing, MI 48901; telephone Don Charters, 313/562-4060 (work) or 734/721-4991 (home).

May 18-19 GRAND ISLAND, NE. Interstate Holiday Inn, I-80 & Hwy. 281. 47th Annual Nebraska Numismatic Association Coin Show & Convention. Tom J. Hammond, POB 1692, North Platte, NE 69103-1692; telephone 308/534-5838; E-mail tjscoins@nque.com.

June 13-15 BALTIMORE, MD. Baltimore Convention Center, 1 W. Pratt St. Atlantic Rarities Coin Expo held by the Maryland State Numismatic Association. Bourse Chairman Thomas Palmer, POB 6533, Baltimore, MD 21219; telephone 703/351-8409; fax 703/351-8662; E-mail tpalmer@sysplan.com.

16 CHEEKTOWAGA, NY. F.J. Donovan Post, 3210 Genesee St. Erie County Coin & Stamp Club Coin & Stamp Bourse & Coin Auction. Rolf Hjalmarson, c/o Lazer Tree Grafics, 6589 Main St., Williamsville, NY 14221; telephone 716/633-4104 or 716/634-0668 (evening/weekend); E-mail jalmar@buffnet.net.

16 WEST HAVEN, CT. Elks Lodge, 265 Main St. Liberty Coin Club 3rd Sunday Coin Show. Chairmen Joseph Marino, 179 Park St., West Haven, CT 06516; telephone 203/934-3503; or Dennis Horrocks, 64 Pearl St., New Haven, CT 06511; telephone 203/562-4956.

JULY

21 WEST HAVEN, CT. Elks Lodge, 265 Main St. Liberty Coin Club 3rd Sunday Coin Show. Chairmen Joseph Marino, 179 Park St., West Haven, CT 06516; telephone 203/934-3503; or Dennis Horrocks, 64 Pearl St., New Haven, CT 06511; telephone 203/562-4956.

26-28 NEW YORK, NY. Hotel Pennsylvania, 401 7th Ave. (@33rd St.). New York Coin & Currency Show sponsored by the International Coin & Stamp Collectors Society. ICSCS, POB 854, Van Nuys, CA 91408; telephone 818/997-6496; fax 818/988-4337; E-mail iibick@aol.com.

SOUTH

MAY

4 COLUMBIA, SC. American Legion Post #6, 200 Pickens St. (@Whaley). Midlands Coin Club Coin & Collectibles Show. Bourse Chairman Michael Teague, POB 8212, Columbia, SC 29202; telephone 803/732-1988; E-mail skycoin1@aol.com.

4-5 ABILENE, TX. Abilene Garden Club, 300 Westwood Dr. Key City Coin Club Coin, Stamp & Sports Card Show. KCCC, c/o Robert L. Kirkley, 2625 S. 21st St., Abilene, TX 79605.

11-12 MOREHEAD CITY, NC. Crystal Coast Civic Center, 3505 Arendell St. Coin Show held by the Carteret Numismatic Society. Kelley Nelson, POB 1775, Morehead City, NC 28557; telephone 252/222-5670; E-mail kelemjo@coastalnet.com.

19 FT. LAUDERDALE, FL. Coral Ridge Mall, 3200 Federal Hwy. Fort Lauderdale Coin Club Coin Show. Har-

CALENDAR OF EVENTS

REQUEST FOR LISTING IN *THE NUMISMATIST*

Calendar of Events, published monthly in *The Numismatist*, is a free service reserved for ANA member clubs and organizations. Entries must be received by the Publications Department **at least eight weeks** prior to the cover date of the magazine, and preferably as much as **four months** in advance so announcements can appear in several consecutive issues.

Send completed form to:
***The Numismatist*, Calendar of Events, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279**
Fax 719/634-4085

Sponsoring organization(s)_____ ANA # _____

Name of show _____

Check one: _____ local show _____ regional show _____ national show

Show date(s) _____

Show location _____

Street (or other directions)_____

City _____ State _____

Chairman or other person to be contacted for more show information *(print exactly as you wish it to appear in the calendar)*:

Name / Title _____ Telephone (optional) _____

Address _____ E-mail (optional) _____

City _____ State _____ Zip _____

vey Bastacky, POB 550532, Ft. Lauderdale, FL 33355; telephone 954/424-8776; E-mail harveypb@prodigy.net.

25 SAN ANTONIO, TX. Live Oak Civic Center, 8101 Pat Booker Rd. San Antonio Coin & Collectible Show sponsored by the Gateway Coin Club. Bourse Chairman Raymond Tate, c/o GCC, POB 12964, San Antonio, TX 78212-0964; telephone 210/271-3429; E-mail retate@msn.com.

26 WEST PALM BEACH, FL. Knights of Columbus Hall, 1155 S. Congress Ave. Palm Beach Coin Club Coin Show. Chairman Tony Swicer, POB 5823, Lake Worth, FL 33466; telephone 561/964-8180 (9-5, weekdays).

JUNE

1 VICKSBURG, MS. Battlefield Inn, 4137 I-20 Frontage Rd. (Exit 4B). Vicksburg Coin Club Coin & Collectible Show. Bourse Chairman Cason Schaffer, 107 Eastview Dr., Vicksburg, MS 39183; telephone 601/638-1195.

16 FT. LAUDERDALE, FL. Coral Ridge Mall, 3200 Federal Hwy. Fort Lauderdale Coin Club Coin Show. Harvey Bastacky, POB 550532, Ft. Lauderdale, FL 33355; telephone 954/424-8776; E-mail harveypb@prodigy.net.

22-23 RALEIGH, NC. State Fairgrounds, Kerr Scott Bldg., 1025 Blue Ridge Rd. Raleigh Coin Club Coin & Stamp Show. Bourse Chairman Robert Schreiner, c/o RCC, POB 2331, Chapel Hill, NC 27515; telephone 919/462-4104 (weekdays) or 919/929-7668 (evenings/weekends).

30 WEST PALM BEACH, FL. Knights of Columbus Hall, 1155 S. Congress Ave. Palm Beach Coin Club Coin Show. Chairman Tony Swicer, POB 5823, Lake Worth, FL 33466; telephone 561/964-8180 (9-5, weekdays).

JULY

13 JACKSON, MS. Clarion Hotel, 400 Greymont Ave. (I-55 @ High St.). Capitol City Coin & Currency Show sponsored by the Ridgeland Coin Club. Bourse Chairman David Derrick, 176 Country Place Pkwy., Pearl, MS 39208; telephone 601/856-0992; E-mail dderrick@mpsa.org.

21 FT. LAUDERDALE, FL. Coral Ridge Mall, 3200 Federal Hwy. Fort Lauderdale Coin Club Coin Show. Harvey Bastacky, POB 550532, Ft. Lauderdale, FL 33355; telephone 954/424-8776; E-mail harveypb@prodigy.net.

28 WEST PALM BEACH, FL. Knights of Columbus Hall, 1155 S. Congress Ave. Palm Beach Coin Club Coin Show. Chairman Tony Swicer, POB 5823, Lake Worth, FL 33466; telephone 561/964-8180 (9-5, weekdays).

CENTRAL

MAY

5 GREEN BAY, WI. Comfort Suites/Rock Garden, 1951 Bond St. Spring Coin & Stamp Show held by the Nicolet Coin Club. Roger A. Bohn, 1345 Ponderosa Ave., Green Bay, WI 54313; telephone 920/499-7035.

5 ROCHESTER, MN. Comfort Inn, 1625 S. Broadway. Rochester Coin Club Southern Minnesota Spring Coin Show. Jerry Swanson, POB 565, Rochester, MN 55903; telephone 507/289-5099.

18 PEKIN, IL. Miller Center, 551 S. 14th St. (½ block N. of Pekin Memorial Hospital, across from Pekin Park Lagoon). Tazewell Numismatic Society 42nd Anniversary Coin Show. TNS, POB 696, Pekin, IL 61555-0696; telephone Dale Freidinger, 309/353-6178.

19 LAFAYETTE, IN. Tippecanoe County Fairgrounds, 1401 Teal Rd. Lafayette Coin Show held by the Lafayette Numismatic Society. Mark France, POB 851, Lafayette, IN 47902.

JULY

27 PEKIN, IL. Miller Center, 551 S. 14th St. (½ block N. of Pekin Memorial Hospital, across from Pekin Park Lagoon). Tazewell Numismatic Society 8th Summer Coin Show. TNS, POB 696, Pekin, IL 61555-0696; telephone Dale Freidinger, 309/353-6178.

28 SPRINGFIELD, IL. Northfield Center, 3210 Northfield Dr. Central Illinois Numismatic Association Annual Summer Coin Show. John Corcoran, 1601 Maureen Ct., Springfield, IL 62702; telephone 217/698-8326; E-mail jtc1963@netzero.net.

WEST

MAY

5 VALLEJO, CA. Solano County Bldg. (Exhibit Room), Solano County Fairgrounds, 900 Fairgrounds Dr. (State Hwy. 37 & I-80). 30th Annual Vallejo Coin & Collectibles Show held by the Vallejo Numismatic Society. Stan Turrini, POB 4281, Vallejo, CA 94590-0428; telephone 707/453-6277 (weekdays); E-mail stanyrbk@vusd.solanocoe.K12.ca.us.

19 EL CAJON, CA. Masonic Temple, 695 Ballantyne. Coin Show hosted by the Heartland Coin Club. Lee Darnell, 1728 San Vicente Rd., Ramona, CA 92065; telephone 760/789-7181; E-mail jyjoylee@pacbell.net.

19 SANTA MARIA, CA. Mussell Senior Center, 510 E. Park Ave. Coin Show sponsored by the Santa Maria Coin Club. Ed Cohen, POB 7186, Santa Maria, CA 93456; telephone 805/937-1250; E-mail rambocblue@yahoo.com.

19 SCOTTSDALE, AZ. Elks Lodge, 6398 E. Oak St. Coin, Stamp, Post Card, Sports Card & Collectible Show held by the Camelback Collectibles Club. Bob Phelan, POB 15005, Phoenix, AZ 85060; telephone 480/990-1007.

24-26 LAS VEGAS, NV. Tropicana Hotel, Pavilion Exhibition Center, 3801 Las Vegas Blvd. S. Coin & Stamp Expo sponsored by the International Coin & Stamp Collectors Society. Israel Bick, POB 854, Van Nuys, CA 91408; telephone 818/997-6496; fax 818/988-4337; E-mail iibick@aol.com.

JUNE

9 SCOTTSDALE, AZ. Elks Lodge, 6398 E. Oak St. Coin, Stamp, Post Card, Sports Card & Collectible Show held by the Camelback Collectibles Club. Bob Phelan, POB 15005, Phoenix, AZ 85060; telephone 480/990-1007.

14-16 RENO, NV. Atlantis Hotel & Casino, 3800 S. Virginia St. Annual Coin Show sponsored by the Reno Coin Club. Dave Shapiro, POB 5178, Reno, NV 89513.

28-30 PRESCOTT, AZ. Ponderosa Plaza, 1316 Iron Springs Rd. Prescott Coin Club 28th Annual Prescott Coin Show. Chairman Michael Wolf, POB 233, Dewey, AZ 86327.

JULY

6-7 SAN DIEGO, CA. 1895 Camino del Rio S. (Mission Valley Rte. #8). COINARAMA conducted by the San Diego County Inter-Club Numismatic Council. Bourse Chairman Kay Edgerton Lenker, POB 6909, San Diego, CA 92166; telephone 619/222-8739.

14 SCOTTSDALE, AZ. Elks Lodge, 6398 E. Oak St. Coin, Stamp, Post Card, Sports Card & Collectible Show held by the Camelback Collectibles Club. Bob Phelan, POB 15005, Phoenix, AZ 85060; telephone 480/990-1007.

20-21 SANTA BARBARA, CA. Earl Warren Showgrounds, Warren Hall, U.S. Hwy 101 @ Las Positas Rd. 44th Annual Santa Barbara Coin Show sponsored by the Santa Barbara Coin Club. Chairman Ron Gillio, 1103 State St., Santa Barbara, CA 93101; telephone 805/963-1345.

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CLUB NEWS

To commemorate its 90th anniversary, New York's **Rochester Numismatic Association** (RNA) has struck a limited-edition medal bearing a design originally intended to mark the club's 700th meeting in 1943, but which was "postponed" by World War II. The medal's original inscription has been changed to read "Ninety Years."

Organized in 1912, the RNA has recorded more than 1,800 bimonthly meetings (excluding July and August). A life member of the ANA, the RNA became the second club to join the Association and has sponsored two of its conventions over the years. For its more than 100 members, club meetings are "times to socialize, discuss numismatics, enjoy educational programs and participate in bargains at coin auctions."



The Rochester (NY) Numismatic Association celebrates its birthday by reviving a medal striking that was interrupted by World War II.

The RNA maintains an extensive collection of coins from ancient to modern, as well as a growing collection of books in its John J. Pittman Memorial Library. The club also promotes a vigorous medal program and each year strikes a high-relief, two-inch bronze medal featuring the portrait of the outgoing RNA president. A 20-plus series of 39mm silver, bronze and gold medals also has been issued to commemorate various milestones in the club's history.

RNA 90th anniversary medals are available in 1-ounce, .999 fine silver for $12, plus a $3 shipping and insurance fee. For more information,

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write to RNA, P.O. Box 10056, Rochester, NY 14610-0056, or visit www.the-rna.com.

The **Currency Club of Long Island** (CCLI) and the Sayville Library of Sayville, New York, will cohost a "Paper Money Appraisal Fair" on Saturday, May 11, from 2 to 5 p.m. at the library's facility on Collins Avenue. The public is invited to bring old United States and world paper money to the fair for free appraisals by knowledgeable collectors. To learn more, direct mail to CCLI, P.O. Box 297, Sayville, NY 11782, or E-mail DavidBailer@aol.com.

The **Nebraska Numismatic Association** (NNA) has produced encased cents to promote its 47th annual convention, to be held in Grand Island, Nebraska, May 18-19. The encasements are $2 each or $6 for a two-piece set, which includes a 2001-dated cent and a 1956-D cent. Please send orders and payments to NNA, P.O. Box 82, Omaha, NE 68101-0082. All orders must include a self-addressed, stamped envelope.

Newly elected officers for the **Coin Club of Greater New Bedford** (CCGNB) include Joseph Reynolds, president; Glen Machado, vice president; Alfred Costa, treasurer; Bill Kirchmann, recording secretary; Ron Rapoza, corresponding secretary; and Don Plant, auctioneer. The club meets the second and fourth Sundays of each month at the VFW Hall, 477 Park St., New Bedford, Massachusetts. For additional information, write to CCGNB, P.O. Box 2991, New Bedford, MA 02741.

The **Dallas Coin Club** (DCC) recently announced results of its election of officers and board members for 2002: Mike Grant, president; Stewart Huckaby, vice president; Hal Cherry, secretary; and Lawrence Herrera, treasurer. Immediate Past President Ron Blaha completes the board. Established in 1928, the DCC meets the third Thursday of each month. To learn more, telephone 972/234-6996, or E-mail halcherry@msn.com.

Some 75 years ago, on March 18, 1927, the Washington (DC) Coin Club was founded in a small, downtown office by eight, prominent

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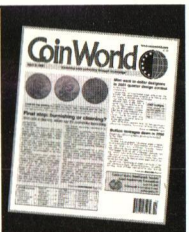
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collectors; on May 24, 1929, the group's name was changed to the **Washington Numismatic Society** (WNS). Over the years, the Society has grown and prospered, with active membership reaching about 150 in the 1960s, when meetings were held at the Smithsonian Institution's American Museum of Natural History.

The WNS has contributed to the advancement and enjoyment of the hobby throughout the Capital region. A coin column, "Numismatic Notes," appeared in the *Sunday Star* from 1955 to 1973. Written primarily by local numismatist Ben Douglas, the column inspired many area collectors to become Society members. Three, highly regarded WNS leaders have served as ANA presidents: Colonel Joseph Moss (1951-52), Admiral Oscar H. Dodson (1958-59) and Lt. Colonel Adna G. Wilde Jr. (1981-82), current ANA treasurer. To learn more, contact WNS President Frank Palumbo, P.O. Box 9413, Washington, DC 20016, or access the WNS web site, www.money.org/clubs/wns/wns_index.html.

OHNS "Hobo" Sales Benefit ANA Summer Seminar



Actual Size: 21.1mm

An above-average reverse carving of a "hiking hobo" by "Bo" brought $500 at the Original Hobo Nickel Society (OHNS) auction during the Orlando, Florida, FUN Show. The 121-lot auction realized $18,843 (excluding a 10-percent buyer's fee). OHNS donates all net profits from the auction to providing scholarships to the ANA's annual Summer Seminar. To learn more, write to OHNS, P.O. Box 54583, Cincinnati, OH 54583.

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MEMBERSHIP • REPORT •

The following applications for membership, representing membership numbers 201068 through 201305 and life members 5573 through 5579, were received before February 28, 2002. Unless accompanied by one of the following codes—A (Associate), J (Junior), JA (Junior Associate), D (Student), LM (Life Member) or CLM (Converted to Life Member)—all applications are for Regular Membership. Absence of a state heading indicates that no applications were received from that state. If within 30 days of this publication no written objections are received regarding the following individuals or clubs, their membership shall remain in effect, and they shall have the right to vote.

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Brett Davis, Charles J. Gouin, Rich Jackson, Gabriel Kennedy (J), John F. Long, Gary D. Miller, Northside Coin Club (P.O. Box 1837, Broomfield, CO 80038-1837), Rick Paniccia, Paul Sargent, Jim Sherlock, Ron Stubbs, John Wesley

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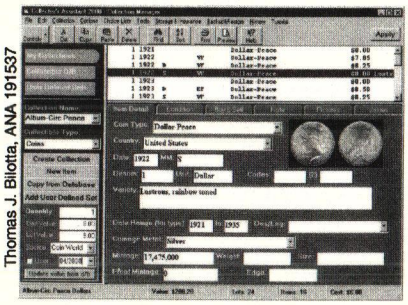
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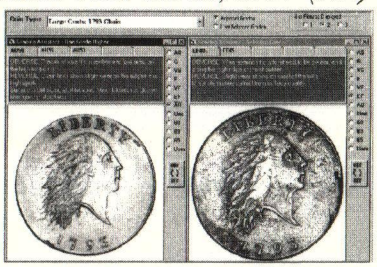
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OBITUARIES

TIMOTHY A. KEAR—J 198296

Timothy A. Kear, a young numismatist from Hershey, Pennsylvania, died on February 11, 2002. He was 14 years old.

Kear was a member of the Red Rose Coin Club (RRCC) of Lancaster. The 9th-grade student rarely missed a club meeting, says Gerald Kochel, RRCC member, ANA club representative and close family friend. "The RRCC and ANA have lost one of their most promising junior members. I had taken Tim under my wing and taught him the fine art of exhibiting. He won first place at last September's RCCC show in the junior category. He was so proud of that award," recalls Kochel.

Kear enjoyed collecting $2 notes and Coca-Cola® memorabilia and mining precious stones. He had traveled to Australia as a "Student to Student" ambassador.

Kear is survived by his parents, Michael A. and Laurie D.; three brothers, Michael Jr. of Baltimore, Chris Tannehill of Hummelstown and R.J. Rottner of Union Deposit; two sisters, Christine of Hockessin, Delaware, and Tammy Rogers of Lancaster; and maternal and paternal grandparents.

RUSSELL J. LOGAN—ANA 161905

Russell James Logan, co-founder of the John Reich Collectors Society, died unexpectedly of possible heart failure on March 19, 2002. He was 60 years old.

Born in Holyoke, Massachusetts, Logan was a three-time winner of the Jules Reiver Literary Award for articles published in the Society's journal. He co-authored *Early United States Dimes 1796-1837* and *Federal Half Dimes 1792-1837*, which received a 2000 Numismatic Literary Guild book award.

Logan also was co-founder of Inovent Engineering, a mechanical- and electrical-engineering firm specializing in innovative tools and equipment. Designs included water grenade balloons; various medical valves and dental tools; annealed thin-wall gold tubing; and vacuum furnaces for battery plates.

Described as "always intellectually curious and actively learning," Logan loved American history, classical and traditional music, objects with a story to tell and being outdoors. He was past president and member of the Board of Trustees of the Dunham Tavern Museum, member of the Western Reserve Historical Society, American Furniture Collectors, Cleveland Print Club, American Philatelic Society, Bust Half Nut Club and American Precision Museum. He was past president of the Massena Jaycees and a member of the Cleveland Council of Boy Scouts of America.

Logan is survived by his wife of 39 years, Brenda; a son, Robert; a daughter, Harriet; a brother, John; and a sister, Susan.

WILLIAM E. SPEARS—LM 4399

William Edward Spears, an avid collector and dealer, died at his home in Carson City, Nevada, on February 6, 2002. He was 63 years old.

Spears, who had moved from Estero, Florida, to Carson City two years ago, belonged to several numismatic groups, including the Society for United States Commemorative Coins. A familiar face at ANA conventions and shows, he became a life member of the ANA in 1981.

He is survived by his wife, Judith; a son, Joseph, of Florida; two daughters, Michelle of California, and Carlene Spears-Liles of Carson City; and five grandchildren.

K 63696	**Wilbur H. Balmos**, Wilton, IA (joined 1-70)
K 23166	**Richard K. Bauder**, Oquossoc, ME (joined 1-54)
K 192588	**Millard F. Brown Jr.**, Media, PA (joined 9-00)
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R 126870	**Jerry J. Ferrero**, Loma Rica, CA (joined 5-85)
K 171133	**Earl Fish**, Brooklyn, NY (joined 5-96)
R 131465	**Paul G. Keenan**, Charlotte, NC (joined 7-86)
R 165083	**Dean A. Landes**, Troy, OH (joined 9-94)
LM 2671	**Lance McQuage III**, Clemmons, NC (joined 3-78)
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R 62378	**David Thaxter**, Severn, MD (joined 1-69)
R 139004	**Francesca Vadersen**, Laguna Hills, CA (joined 1-88)
R 51295	**A.G. Van Der Dussen**, Netherlands (joined 1-64)
R 194616	**Robert D. Van Dyke**, Clancy, MT (joined 1-01)

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Experiments in Coin-Making

continued from page 514

irregular punch—took less than half an hour to fashion.

Planchet Weights and Alloys

WE KNOW THE Athenian tetradrachm weighed about 17.2g, the Persian siglos 5.6g. But 17.2 and 5.6g of *what*? Silver, yes—but *pure* silver, of the .999 fineness possible today? Hardly.

Many ancient issues, particularly those of Rome's latter period, were struck from alloys used to "stretch" the number of coins that could be made from a given amount of precious metal. (This debasement contributed to inflation and ultimately the fall of Rome's empire.)

Most earlier coins—including the two that were the subject of my experiment—tended to be made of metals as pure as the ancients were capable of refining, usually between 90 and 95 percent. The remainder of the alloy was chiefly copper, with small amounts of lead, tin, zinc and an occasional trace of gold. Such an alloy was slightly harder than pure silver and tended to "work harden" under successive blows from the hammer. To approximate this effect, I used a commonly available alloy of modern "coin" silver, 90-percent silver/10-percent copper.

Fabricating Planchets

ANCIENT COIN PLANCHETS were individually cast. The proper amount of precious-metal chips and bits were weighed, melted together, then allowed to cool in a form that gave them their approximate shape. Uniformity of shape seldom was a feature of archaic coinage. Instead, the goal of the makers seems to have been to produce coins of uniform weight; the issue of shape was of decidedly secondary importance. For this reason, no form, guide or mold was necessary to cast planchets, only a flat surface (thick bronze or smooth stone) upon which to place the pile of weighed metal to be melted. As the metal reached the liquid state, it bonded and formed a globular mass, its shape and thickness determined by surface tension.

In my experience, it soon became evident that the amount of surface tension holding the globule together was inversely related to the temperature of the surface upon which the molten metal rested. The hotter the forming surface was allowed to become, the more the molten planchet spread, becoming correspondingly thinner. My experimentation produced several planchets of greater diameter (but consistent weight) than most surviving examples of original Athenian tetradrachms, clearly indicating that the melting surface usually was not allowed to reach such temperatures. This likely means the planchets were melted by a blast of hot air from above, rather than by heating the surface the metal rested on from below.

Planchets of a more correct size and thickness were cast when the silver was placed on a cool surface considerably more massive than the material to be melted and then raised from room temperature just to the point at which the silver melts and bonds. They were removed from the heat source, and the relative coolness of the base surface quickly solidified the silver lump, which was removed with a pair of tongs and dropped into a weak acid to both clean and anneal it. This method was used with equal success in making planchets for tetradrachms and siglos.

The few surviving mint-state specimens of ancient silver coinage show no trace of discoloration or firescale (a flaky film of oxide that forms on metal when heated) from the casting or manufacturing process. The only viable explanation is that the blanks were chemically cleaned with a weak acid, or pickling solution, into which they were dropped while still hot. Author Phillip Grierson describes the solution as "a mixture of salt and tartaric acid . . . while in later centuries this was sometimes replaced by dilute nitric acid."

A Matter of Skill

PERHAPS THE MOST misunderstood aspect of the ancient coin-making process is the positioning of the planchet and upper die, and striking of the whole with a hammer to produce a finished coin. Grierson described the process as "the simplest operation of all, for it demanded little more than strength and practice." To researcher Michael Miller, the procedure was likewise a simple one in which "the punch was picked up and the reverse die placed on the blank, to be struck one or more times with a handy mallet. When all went well a beautiful coin was produced."

In my experience, such ideas proved to be far from the actual case. When my dies for the Athenian tetradrachm were completed, they had a squat, thick base that measured 3 inches in diameter and 2.5 inches high (lower die), intended to rest on an anvil. A slender, tapering punch some 7 inches long (upper die) was to be held in place with one hand and struck with a 3-pound sledgehammer by the other.

The first blow from the hammer generally must make enough of an impression on both sides of the

planchet to "fix" the design elements. This establishes the position of the dies to the point that any successive blows will raise further detail, until eventually all die details are raised and depressions filled. The deeper the impression from the first blow, the better the chance of firmly fixing the design elements. For this reason, it often was general practice with larger coins to heat the planchets until they were slightly glowing red for this first strike. (Most ancient coins have such high relief that a single blow simply cannot produce a completed coin, even when hot-struck. Repeated strikes always are necessary to completely raise the detail.)

My research showed it was impractical for one person to place the glowing planchet on the lower die, position the upper die and strike. The planchet begins to cool so quickly that far too much heat is lost before the tongs can be laid down and the upper die picked up and positioned. The use of an assistant (my 12-year-old son) made hot-striking possible, but only after a number of unsuccessful efforts. Quite a bit of speed and proficiency must be developed for this method to work. After we achieved this, it became obvious that hot-striking had its disadvantages, chief of which was the difficulty of accurately landing successive blows.

Following the first blow, the planchet is still so hot that there is absolutely no practical way to reestablish the correct alignment of the dies upon it should they have slipped. And, in spite of our best efforts, such slippage occurred far too regularly. This could be attributed partly to our lack of skill and experience, but the upper die had a tendency to "bounce" ever so slightly each time it was struck. To counter this, we not only had to hold it in its correct position, but also press down firmly before, during and immediately after it was struck with the hammer.

This proved very difficult. To impart any image on a surface as broad as that of a tetradrachm (approximately one square inch), a substantial amount of force must be applied by the hammer. A mediocre tap simply will not do. We quickly discovered that it is all too likely for the arm holding the upper die, bearing constant downward pressure, to flinch somewhat while the hammer

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is being swung. (An error of aim by so much as an inch, after all, would probably result in a major injury to the hand—a constant danger that was difficult to ignore.)

While it is evident that such practical reservations were indeed overcome in ancient times, it also became clear to us that, far from being "the simplest operation of all," successful hand-striking required a level of skill that developed with a great deal of practice.

How Many Strikes?

AS MENTIONED, MY experiment demonstrated that even with the planchet softened as much as possible by heat, we could not impress the full image from the dies to a tetradrachm-sized planchet with a single blow. I made more than 50 such tests, and the typical image was only 30- to 40-percent complete. Were it possible to reheat the planchets for each subsequent strike, I estimate two to four blows would be needed to raise a complete image. Again, this would not have been practical, as we found it impossible to reposition a hot planchet correctly within the dies once it had shifted or been moved. The only way to complete the coin was to finish striking up the detail after it had cooled.

Cooling was accomplished by pickling to remove oxidation that formed on the surfaces and edges during the coin's contact with air. The once-glowing planchet had cooled substantially during the striking process, thus firescale already was present.

I also expected this rapid cooling by quenching would have an annealing effect on the silver, which had been compressed (and therefore hardened) by the striking, but this proved not to be the case. The planchets (technically *coins* at this point) had already cooled too much before quenching could be done to soften the metal's grain structure. As a result, when the coins were repositioned in the dies for their first cold striking, as many as 20 to 25 additional hammer blows were needed to bring up the detail. By the time the upper limits of this hammering was reached, the silver had become very compressed and hard, resulting in frequent splits and cracks along the edges—far more than the few occasionally encountered on authentic ancient coins.

Striking such increasingly hard material would have reduced the life expectancy of the dies, and for this reason I do not think coins were permitted to receive so many blows from the hammer. Still, it was necessary to raise the detail. If coins could not be repositioned while hot and could not be struck excessively while cold, the question becomes how they could be struck at all.

The Effect of Annealing

LIKE ALL METALS, silver rearranges its crystalline structure when subjected to high heat. When this arrangement is placed in loose configuration and brought to room temperature, the metal is said to be *annealed*, or made soft. The manner in which it is brought to room temperature determines the effectiveness of the annealing process. Rapid cooling by quenching hardens some metals, like iron or steel; it has the opposite effect on silver and copper. The hotter silver is made (short of melting) and the more quickly it is cooled, the softer and more malleable it becomes. Still, annealed silver is not nearly as soft as silver that is heated.

Striking with dies has the effect of work-hardening silver, so it was necessary to determine at what point the material became so hard the effect of striking began to diminish. I found that little benefit was derived by continued striking after five heavy, hammer blows, as the material had become too hard to "flow" well. Therefore, annealing after five blows would be advisable. Interestingly, I also discovered that five hammer blows on an annealed planchet at room temperature produced about the same effect as one blow on a hot planchet.

I struck successful coins consistently by annealing after the first hot strike, striking cold for five additional strikes, annealing a second time, and finishing with five more cold strikes (a total of one hot and ten cold strikes). An alternate method was to eliminate the hot strike and add one annealing and five more strikes (a total of 15 cold strikes). Using these methods, I struck more than 200 tetradrachm specimens of size, weight, alloy and appearance consistent with ancient examples.

The minting process was greatly simplified for the smaller sigloi. Fewer strikes were required to produce a finished coin. I prepared and struck 26 planchets, each requiring three to four blows of moderate force. Inasmuch as no annealings were required to produce satisfactory sigloi, I feel it is doubtful they were ever hot-struck. Cold striking was perfectly adequate for coins of this size.

Conclusions

PRACTICAL EXPERIENCE GAINED during the course of my research brought to light several theories about the ancient manufacture of

coins that were questioned or previously unknown. The case for partial hubbing of dies was strengthened. Hammer striking, particularly of larger coins, required more skill than was commonly supposed. Hot-striking offered some advantages for larger coins, but was unnecessary for smaller issues.

One thing should be noted: Although my interest in methods of numismatic forgery was largely responsible for the direction of this study, none of the specimens I made should ever be confused with actual forgeries created with the intent to deceive. Every one of my replicas is clearly identified as such. •

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A Michigan native and Utah resident, ***Charles Larson*** *holds a bachelor's degree in history from Brigham Young University. For 30 years, he has restored antique firearms and militaria. At the 2001 ANA National Money Show™ in Salt Lake City, he served as security liaison and gave a Numismatic Theatre presentation entitled "Re-Creating the Deseret Mint."*

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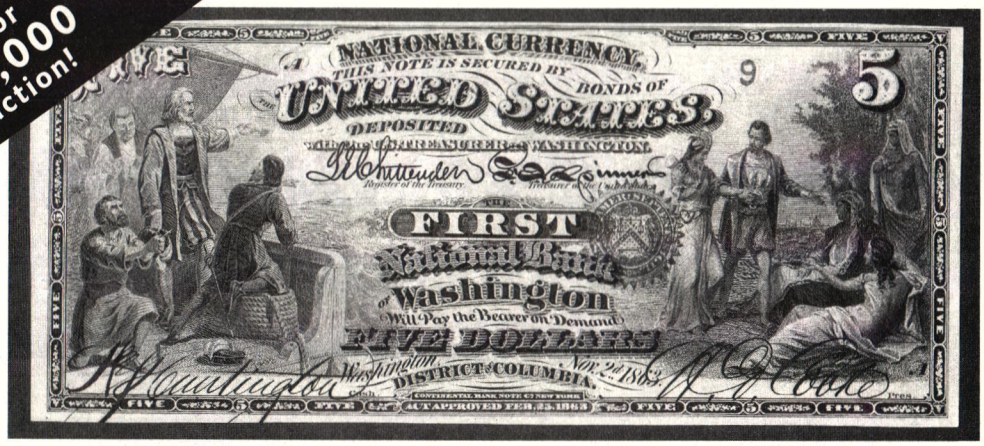
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Pioneer Publisher

continued from page 524

> It will be through the columns of this paper that all collectors will have an opportunity to trade and correspond with one another from coast to coast. We shall be able to buy or sell or trade with collectors who have duplicated accumulations, etc., which they would gladly part with to get hold of something they might add to their collections.
>
> The hand which is writing this belongs to a man who is from an isolated community. He is only a collector and has long felt the need of a paper such as this. His interests are your interests. He is not a printer or a coin dealer. In fact, I am only a carpenter.

Firman Cooper added an advertising order form in one bottom corner and a subscription application in the opposite corner to fill out a single-sided sheet of newsprint that measured 11½ inches wide and 17 inches deep. At the top, he put "Numismatic News" in big, bold type. Below that, he emblazoned "Introductory Issue" in big, capital letters. The issue was dated October 13, 1952, the day scheduled for its mailing. Chet took the printed copies home, and Cora hand-addressed 600 of them to send to the mailing list Chet had compiled.

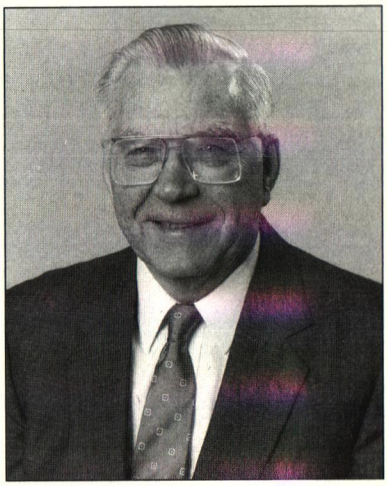
The following two issues—November and December 1952—totaled four pages each. They contained classified ads and some small display ads from dealers. They also included a full-page ad that read, "WANTED! The names and addresses of your collecting friends in order that we may send them a free sample copy of the Numismatic News. Your Co-operation Will be Appreciated. Numismatic News. Iola, Wisconsin."

As there were no subscription or advertising charges for the first two issues, the fledgling publisher covered costs by dipping into his savings. In total, Chet pulled out $1,342 before turning a profit. His father kept track of every cent. He worried that money earned from a perfectly good construction business was being siphoned off for a publishing venture of such unpretentious origins. "You're going to go broke," he told his youngest son. However, he started to come around to the idea when he saw the mail and the money coming in.

The first three issues of 1953 were six pages; the December issue of that year totaled 10 pages. Unlike those first three issues, subscribers and advertisers were now paying their way. Carl would walk down to the post office and pick up the mail. If Chet was working in the village, Carl would swing around to the construction site and let Chet know the day's total. If it was high—12 or 13 letters—Carl would proudly inform him. If it was down—only five or six pieces—he would worry again. "You better watch this," Carl would advise. Cora, on the other hand, characteristically took the whole thing in stride. She patiently hand-addressed those first several issues and helped out with other duties. She also tolerated mail and other papers spread out across the dining-room table in her house day after day.

Something Had to Give

BY FEBRUARY 1954, the Krause house could no longer hold the operation, and Chet could no longer do everything himself or rely on his mother and other family members for assistance. The January 1954 issue had grown to 12 pages, which included a full-page ad from dealer Thomas J. Settle and another from Coin Galleries, both of New York.



Chet Krause received the ANA's Farran Zerbe Memorial Award for Distinguished Service in 1977 and was named Numismatist of the Year in 1999. He was inducted into the Association's Numismatic Hall of Fame in 1990.

R. Green of Chicago contributed a two-page ad for a mail-bid sale.

Just two years earlier, Chet Krause was "only a carpenter" and didn't have a clue when it came to the publishing business, but his persistent gathering of names paid off, as did his half-page ads in *Numismatic Scrapbook*. And it didn't hurt that the coin market was well into a full-fledged boom. People wanted collectable coins, and *Numismatic News* provided an affordable means for dealers and collectors to sell them and other collectors to buy them.

So, when Dr. Fairchild left his dentistry practice and moved out of town, Chet snatched up the empty office space on Main Street. The building was shared by three different businesses. If you entered and went through the door at the left, you ended up in Arnold Helgeson's barbershop. If you chose the door at the right, you found yourself in Leland ("Lee") Johnson's insurance office. Lee occupied the front room, while

Chet had the back room, which measured about 12 x 14 feet. The two also shared a secretary, a young newlywed named Lila Aanstad. Chet paid the rent; Lee paid Lila's wages.

Chet was at his carpentry job by 7 a.m. If he was working in the village or nearby, he'd check in at the office over the lunch hour. He would then return to his carpentry work in the afternoon. After a full day of hammering and sawing, it was back to being a publisher in the evening, either at the office downtown, at home or in the composing room at the *Iola Herald*. Sometimes his day didn't end until midnight.

On printing days, he would be up at 5 a.m. to load the chases containing lead type into crates he built for the back of his pickup. He'd drive down to Waupaca, deliver the type to the printer, and then continue on to his carpentry job for the day. At night, he'd return to Waupaca, load the printed copies into the pickup, and deliver them to the office, where they were readied for mailing. Although Chet was still a young, single man, the pace was getting to be too much. Something had to give.

More Room, More Employees

BY THE TIME Chet declared in June 1954 that he was in the publishing field to stay, he had added tire rubber and shoe leather to his promotional strategy. His '51 Chevy took him to coin club meetings throughout Wisconsin. In Spring 1955, he got on an airplane for the first time and flew to Detroit to attend the Central States Numismatic Society convention. He followed that excursion with trips to Des Moines and Chicago, and then all the way to San Diego in November for a California state convention. In August 1956, he motored to Chicago to attend his first American Numismatic Association convention. He had joined the ANA in 1953.

The miles were piling up on the Chevy, as was the mail in the little office on Main Street. Chet knew one of his two full-time jobs had to go. Publishing won out.

By Fall 1956, Chet had begun to phase out his construction work, but scheduled one more project for himself. He bought a piece of land at the corner of Washington and Water Streets in Iola, just one block east of Main Street and right across from the old millpond. He drew up plans for a 1,600-square-foot building that

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Templeton Reid 1849 Restrike, struck over a Large Cent and gilt. Kagin 1a (page 378). Uncirculated with lovely rich yellow gold color.

Our nation's first private gold coiner was Templeton Reid of Milledgeville. This jeweler, watchmaker, and cotton gin manufacturer, melted gold dust in 1830 from the gold mines of Georgia. He then struck $21/2, $5, and $10 gold pieces. Reid's coins were the first of some 40 different private gold rush coiners.

The new influx of miners rendered the old economic system of barter and subsistence farming wholly inadequate while the use of gold dust was inconvenient, and inaccurate. With the closest and only mint in Philadelphia, Reid's mint significantly aided commerce in the area although it only lasted a few months.

All his coins are rare, especially the $10 gold pieces. In 1849 Reid struck a $10 and $25 gold piece presumably to use in Californian but the dies never made it there. They were purchased by John Hazeltine in the 1870's or 1880's and later acquired by Stephen Nagy who had impressions made at the Philadelphia Mint in copper and nickel.

Only 5 copper $10 pieces exist today; three struck over large cents, but this is the ONLY GILT SPEMIMEN. A remarkable and historic specimen, $17,500.

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would be the new, "permanent" home of *Numismatic News*. Ground was broken in May 1957.

Spring and Summer 1957 were busy times for Chet. After the mason laid the cement block and brick for his new building, Chet completed the carpentry work. He put a roof on the place, built doorjambs and hung doors, and trimmed out the windows. In September, he and his two employees—Carolyn Rice and Ruth Bestul—set up shop in the 40 x 40-foot office. They were joined by Chet's original officemate, insurance agent Lee Johnson.

With his new office complete, Chet turned his attention to building a staff. He first met collector Art Christoph from Milwaukee before *Numismatic News* was even an idea. Art knew Ray Jenner from Waupaca, who built his collection by going through the coins in the jukeboxes he owned. Ray, in turn, knew Chet, so together they formed a coin-collecting trio. Art asked if Chet might have a spot for him in his growing publishing business. "Come on up, and we'll talk about it," Chet told him. Not long after, Art's name appeared on the *Numismatic News* masthead as advertising manager.

A couple years later, Chet became acquainted with Tom Fruit, who worked as a numismatic curator at the Neuville Public Museum in Green Bay while studying biology at St. Norbert College in DePere. Tom knew his science degree could land him a civil service job at $210 a month, but he thought he could do better. He called Chet, told him he was looking for a job, and wondered if he'd be willing to talk.

"Sure," Chet responded. "Come on over."

In November 1959, the *Numismatic News* masthead listed a publisher (Chet), an editor (Tom) and an advertising manager (Art). Now the hobby publication featured a front page with news, headlines and pictures instead of just classified ads.

Growing Again

A MERE SEVEN years after his initial foray into the world of publishing, Chet transacted his first acquisition. *Coin Press* was another title that launched during the 1950s coin-collecting boom. But in late 1959, its publisher, Frank Spadone of East Orange, New Jersey, was looking for a buyer. He contacted Chet, and a deal was quickly struck. In January 1960, the monthly periodical's name was changed to simply *Coins*, and it was transformed into a newsstand magazine. With two titles now instead of one, Chet started to refer to his operation as "Krause Publications."

In Spring 1960, he added on to the building he had constructed just three years prior. The 40 x 60-foot addition was completed on July 1. The event was celebrated with an open house on July 10. The Iola Lions Club was having its annual chicken roast in the park down the street, so Chet invited his numismatic friends and business associates to come to Iola, eat chicken, and tour the renovated and expanded Krause Publications offices. Almost 400 people accepted the invitation.

Along with more space, Chet needed more staff. Back in 1954, Chet received a letter from a subscriber named Ed Rochette, a native of Worcester, Massachusetts, who lived in St. Louis. Ed told him that the *News* needed something to break up the ads on the front page. Some cartoons might help—specifically, *his* cartoons. Chet thought it was a good idea and offered him $5 a cartoon for the effort. "The Numismapest," written and drawn by Ed Rochette, became a standard feature of *Numismatic News* for several years.

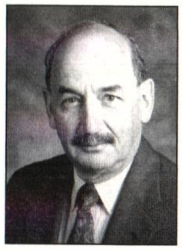
The two talked on the telephone occasionally, and like Art Christoph and Tom Fruit, the business relationship between Chet and Ed was further cultivated by personal contact at shows, particularly after Ed moved back to his native Massachusetts.

At one point, the possibility of Ed coming to work for Chet came up. In August 1960, the American Numismatic Association convention was scheduled for Boston. For its special issue marking the event, *Numismatic News* tapped the expertise of Massachusetts native Ed Rochette. He researched, compiled, selected and edited the entire issue, and received credit as "guest editor."

It was a good trial run for Ed and Chet, because at the convention itself, the talk about Ed coming to work in Iola became serious. He agreed to come and look the place over in the fall. Ed found Iola to be quaint and friendly, and a promising place for him and his wife, Faye, to raise their three sons. So Ed left his job as editor of a trade magazine to become associate editor of *Numismatic News*. (Later, in 1966, Ed was recruited by the ANA to serve as editor of *The Numismatist*.)

With two editors and an advertising manager, Chet had the publishing side of *Numismatic News* covered, but now he needed to fill in the business side. Specifically he needed someone who could keep the books for him. So he wrote a letter to a former Iola High School business teacher named Bob Strand. Bob taught in Iola for three years before he left to teach in Mondovi, Wisconsin. Bob, too, was a coin collector.

Chet wrote to Bob and asked him to come back to Iola and work for




Ed Rochette (left) and Cliff Mishler.

him. Bob agreed and joined the staff in June 1961. Just two years later, help was needed on the circulation side, especially somebody who could adapt to new business machines that would automate some functions. Bob suggested to Chet that he hire Harry Becker, who had succeeded Bob as a business teacher at Iola High School. Bob brought Harry over to Chet's house one day, where the two caught him painting the bedroom. Chet put down his roller long enough to make an offer. Harry said OK, and Chet had his first circulation manager.

In Fall 1961, Tom Fruit left the staff to return to Green Bay, and Ed Rochette was elevated to editor. In March 1963, Ed was seeking editorial help for *Numismatic News*. Among the names that came to mind was Clifford Mishler of Vandalia, Michigan. Just 23 years old, Cliff had already made a name for himself in token and medal collecting. He had contributed a few articles on tokens and medals, and even produced and sold some commemorative pieces himself.

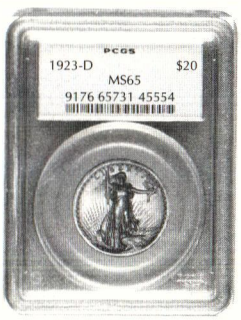
An "A" student in high school, Cliff had been accepted to Northwestern University in Chicago. He stuck it out for two semesters before returning home in 1958 and declaring to his father that he was wasting the elder Mishler's money by going to college.

Cliff kicked around in various factory jobs until 1963, when Ed Rochette called to ask if he would be interested in working for *Numismatic News*. After Cliff hung up the phone, he thought to himself, "That's exactly what I'd like to do." So on a bitterly cold Friday night in February, Cliff got off at 11 o'clock from his second-shift job at a paper-plate factory. He and his mother, Lilly Mae, hopped in Cliff's 1960 Chevrolet, made the loop around the southern tip of Lake Michigan, and headed north. They drove all night, with a couple of stops to stuff cardboard in front of the Chevy's radiator and to warm themselves up. They pulled up to the front door of Krause Publications a little before 8 o'clock Satur-

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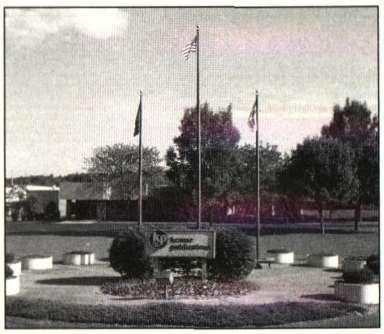
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day morning. Ed and Cliff talked for a couple of hours, and Ed offered Cliff a job at $110 a week.

Passing the Torch

As Krause Publications grew, Chet never saw a reason to move the company out of his rural hometown. For him, Iola wasn't just a place on the map to live and work; Iola was family and friends that he had known all his life. It also was employees who had been loyal to him—some for many years—and helped him become successful.

In September 1988, Chet announced to employees that they would become the owners under a new, employee stock-ownership plan, thus paving the road to retirement for the company's founder. After a transitionary period in which

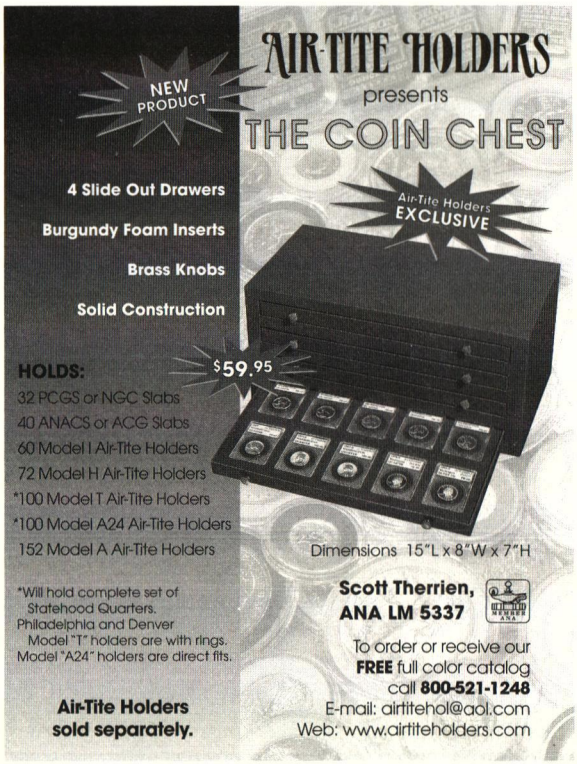


Krause Publications as it appears today at its State Street location in Iola.

Cliff served as president, Roger Case was named president in 2000. As Krause Publications continued to grow and prosper under employee ownership and a new generation of leadership, it became apparent to Chet that he had done his job well: He had phased himself out.

Today Krause Publications produces 47 magazines and over 150 new books annually on a wide variety of topics. It employs 450 people in two locations in Iola and one in Dubuque, Iowa. Its main offices on State Street in Iola, originally built in 1975 and since expanded seven times, cover more than 80,000 square feet. Chet visits occasionally, secure in the knowledge that the little publishing venture he had nurtured with his own hands is now a big publishing success in the capable hands of others. •

__Arlyn Sieber__ joined Krause Publications in September 1980 as an editor in the numismatics division. He became pubic relations coordinator in 1992 and executive editor in 1998. Today he serves as assistant to the president.



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Grading Draped Bust Half Eagles

FROM ONE TO SEVENTY

BY DAVID W. LANGE

THE HALF EAGLE, or $5 piece, was the first of three authorized gold denominations to be struck by the United States Mint. The initial inability of the Mint's coiner and assayer to post their security bonds had delayed the coining of both silver and gold, and it was not until July 1795 that the first gold pieces bearing the legend UNITED STATES OF AMERICA were produced.

Mint Engraver Robert Scot created an allegorical bust of Liberty with long, flowing hair and a peaked cap. For the reverse, he depicted a rather slight eagle grasping an olive wreath in its beak and a palm branch in its talons. This simple and attractive motif was used for the reverse as late as 1798 to avoid wasting serviceable dies. In the meantime, a new reverse design had already been adopted that featured the Great Seal of the United States of America. Since coins having this Heraldic Eagle reverse are known bearing the date 1795, it is evident that obverse dies were likewise used until they failed, making it unclear exactly when any of these coins were actually struck. Half eagles of the Draped Bust/Heraldic Eagle type were produced through 1807, that year being transitional with the new Capped Bust type.

As they were the first U.S. gold coins, a fair number of 1795 Small Eagle $5 pieces were preserved uncirculated for the delight of collectors. This is certainly not to imply that they are common, rather that they are more available than other dates of this type. As of January 2002, Numismatic Guaranty Corporation (NGC) had certified some 41 examples in various grades of mint state. Most of these coins fall into the grades of MS-61 through MS-63, while the highest recorded grade of MS-65 is represented by just four pieces. The other Small Eagle dates are very rare in uncirculated condition, the single 1798 example certified by NGC grading just XF-45. In fact, most surviving coins of this type are circulated though not heavily worn. Because their metallic value exceeded their face value as reckoned against silver coins, these gold pieces typically were exported and melted before they acquired much wear. In fact, it is likely that most of them became worn through use as jewelry or pocket pieces rather than extensive circulation.

Small Eagle $5 pieces usually are found well-struck overall, though certain areas are subject to some lack of definition. The border denticles are sometimes ill-defined, as are the coin's centers, consisting of the hair around Liberty's ear and the eagle's breast feathers. Aggravating this situation is the frequent presence of file marks from the planchet adjustment process. Overweight planchets were filed across their faces to remove excess metal prior to striking, and this scarring often is evident on the finished coins. Only when the file lines are especially deep do they affect a coin's grade.



The 1795 Small Eagle $5 is more available than other dates of this type.

These same problems are evident on Draped Bust/Heraldic Eagle fives. If anything, the central weakness and file scarring is more noticeable, since the greater complexity of the reverse design left more cavities in the die. While the fields of the die typically flattened these file marks, the die cavities were less effective at eradicating them.

Coins of the Heraldic Eagle type offer a greater number of dates from which to select a type coin, though only a couple of these are available in mint state with any frequency. The most readily available date is 1806. It comes with either a knobbed or pointed tip on the numeral 6, and NGC has certified well over 100 pieces as mint state.

Draped Bust half eagles of either type seldom are found without some degree of cleaning, and the major grading services allow for this fact. Pieces that retain a natural appearance still are certifiable despite a light cleaning. Beware of repaired coins, since early U.S. gold pieces frequently were used as jewelry by later generations until the coins acquired significant collector value. •

Albums, Slabs or Both?

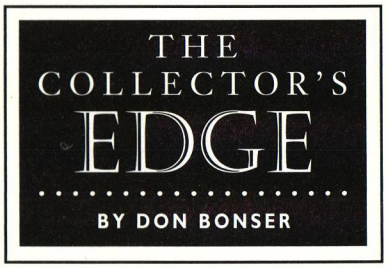
COLLECTORS OFTEN ARE confronted with a difficult decision: Should they keep their coins in an album, where they can periodically touch them, or encapsulated in one of the major grading services' holders? This month's column examines the pros and cons of each method of storage.

Q. I have a very nice collection of Morgan dollars that is complete except for the 1895 proof-only issue. While it's a great collection, my quandary is this: Some of the coins are encapsulated in "slabs." I would like to have all the coins together in a single album, as a complete unit; however, the slabs prevent me from doing this. The coins have already been graded and authenticated, so theoretically, I should be able to break open the slabs and have the grades stay the same. Am I right or not? Any suggestions?

—G.G., Florida

A. Many collectors are faced with this situation, for which there is no easy answer. Although the simplest solution may appear to be breaking the encapsulated coins out of their slabs, doing so presents its own risks. While primary grading services guarantee the authenticity and grade of each coin they encapsulate, the guarantee is valid only as long as the coin remains in the slab. Most likely, subsequent opinions of grade will remain the same, but there is a possibility they will change. Grading, which is more standardized than in years past, still is much more subjective than objective. On the other hand, authenticity determined by a reputable grading service is highly unlikely to change.

At least one major grading service



gives special consideration to maintaining the same grade for a coin that has been broken out of its slab, as long as it is submitted with its original certification tag. Here again, this guarantee is not absolute because the coin may be mishandled after it is removed from its slab.

Despite the best of intentions, the album itself may damage a coin. As a coin dealer, I have seen many albums with sliding acetate windows that contain coins broken from slabs along with their carefully saved certification tags. The majority of these coins will never meet their previously assigned grades. Why not? If coins are not removed with utmost care, the album's windows can slide back and forth across the high points of the coins, leaving small, but obviously damaging scratches. These "slidemarks" can significantly lower the grades and values of the coins they affect.

Some alternative albums are being produced to minimize the risk of slidemarks. The album pages are made of a material that does not actively promote oxidation and, in the case of one brand, actively inhibits it. You also might consider purchasing an album designed to hold encapsulated coins. Although bulky, it can be attractive.

These are your coins and an investment of your money. Keep in mind that future generations of collectors will treasure them as well. Choose their preservation wisely.

Q. In the February 2002 issue of *The Numismatist* (p. 237), you made a number of suggestions to J.S. of Texas regarding storage of his coins and 1950s-era mint sets. He was concerned about maintaining their attractive toning.

I realize you can't cover every base, but I noted that you made no mention of Kointains®. I have used these for years and have had good luck with them. Are they on your "approved list"?

—W.S., Florida

A. Yes, they are. Kointains are excellent, inert holders that work well in many applications. Each holder consists of two, interlocking, plastic shells that snap together around a coin, effectively shielding it from the environment.

Readers are invited to send coin conservation and preservation comments or questions to me in care of *The Numismatist*, American Numismatic Association, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, fax 719/634-4085, or E-mail magazine @ money.org. Please keep in mind that your queries and comments may be edited for length and clarity, and published here or elsewhere in this journal. •

THE NUMISMATIST
Advertising Rates and Information

THE NUMISMATIST is a controlled-circulation, educational journal published monthly and distributed to all American Numismatic Association (ANA) members as a membership benefit. Circulation is currently 27,500, and each issue averages 120 pages.

Ad Size	Ad Dimensions		Ad Frequency			
	INCHES	CM	1 TIME	3 TIMES	6 TIMES	12 TIMES
Full page	6⅝ x 8⅛ (6.3125 x 8.0625)	16 x 20.5	$556	$523	$502	$481
Half Page	6⅝ x 3 15/16 (6.3125 x 3.9375)	16 x 10	294	283	267	250
Quarter Page	3 x 3 15/16 (3 x 3.9375)	7.6 x 10	151	141	136	131
Display Classified	2 x 1¼ (2 x 1.75)	5 x 4.4	98	94	87	81

GENERAL INFORMATION

Contracts are available for 3-, 6- and 12-time placement. Frequency will be consecutive unless otherwise scheduled. Page position can be requested for regular advertisements, but cannot be guaranteed. No advertisements will be accepted from minors unless accompanied by a statement of financial responsibility signed by a parent or legal guardian. In keeping with the Hobby Protection Act, advertisements for reproductions or imitations of numismatic items must clearly state that they are not original items. Photographs of these items must show they have been marked with the word "COPY" and must include the date of manufacture. *The Numismatist* specifically reserves the right to edit copy, to require payment in advance, or to decline any advertisement in part or in whole.

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Preferred placement of ads is available for 20 percent above the rate for regular advertisements. Preferred-placement ads are positioned in the first quarter of the magazine, as far forward as possible.

GUARANTEED PLACEMENT

Guaranteed placement of ads is available for 35 percent above the rate for regular advertisements. Guaranteed-placement ads are placed on a specific page for the duration of the contract. All positions subject to availability.

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DEADLINE

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AUCTION INSIGHTS

Historic Tumbaga Bars Available for Bidding

Bowers and Merena Galleries has announced a special inclusion in its upcoming world coin auction slated for June 6 in Long Beach, California. Among items offered for bid is a group of ingots produced soon after Hernán Cortés and his conquistadores overthrew the Aztec empire (1519-21) and won Mexico for the crown of Spain.

Composed principally of silver, **tumbaga bars** describe a crude native alloy of gold, copper and silver. Ranging in weight from 7 to 35 pounds, the bars were created as an efficient way to transport the magnificent wealth of Mesoamerican empires to King Charles I of Spain. An eclectic variety of Aztec metalwork—sculpture, jewelry and decorative finery—was crudely melted into ingot form, assayed on location and marked with King Charles' tax stamp before being shipped to Spain as the first treasures from the newly conquered nation.

Tumbaga bars included in the June auction come from a single shipwreck discovered in the Bahamas in 1992. The wreck contained approximately 200 bars such as these, the earliest known from any Spanish-American source. Based on archaeological evidence at the site, the ship is thought to have sunk before the founding of the Mexico City mint in 1536. While the vessel's exact identity is unknown, it may have been the *Santa Maria de la Concepción*, which went down in the Bahamas in 1528.

Each bar has been marked with various stamps describing its fineness. A select group includes a monogram of the initial assayer. Several bars are stamped "BVo," which some authorities have identified as the monogram of Bernardino Vasquez, an assayer known to have been traveling in Mexico with Cortés. Researcher and university professor Dr. Alan Craig observed that tumbaga bars "are actual physical evidence of those historic events that writers have written about for centuries, but never seen."

More than a dozen different bars will be available to bidders, including pieces photographed for Douglas Armstrong's *Tumbaga Silver for Emperor Charles V of the Holy Roman Empire*. Catalogs featuring the ingots and other world numismatic materials included in the sale can be obtained by contacting Bowers and Merena Galleries Publication Department, Box 1224, Wolfeboro, NH 03894, telephone toll-free 800/458-4646, fax 603/569-5319, or visit the firm's web site, www.bowersandmerena.com.

The single, known surviving Territory of **Wyoming $5 National Bank note** realized $103,500 at the Lyn Knight Currency Auction held March 2 in conjunction with the Chicago Paper Money Expo. The note was issued in 1886 by the First National Bank of Douglas.

"Before this," said Knight, "only 13 other Wyoming territory notes were known to exist, and they came from Laramie, Cheyenne and Rawlins. This is only the second known, serial number 1 'brown back.'"

Describing the note as being in "XF condition," its previous owner, Dwight Manley, managing partner of the California Gold Marketing Group of Newport Beach, revealed last fall that he had paid "ten thousand times its $5 face value, or $50,000." Manley acquired the note from the great-granddaughter of its first owner, George Montgomery "Monte" Blue (1890-1963), an early Hollywood actor who appeared in nearly 250 films beginning in 1915 with the silent-screen classic *Birth of a Nation*.

Dated September 13, 1886, the same year the railroad "tent town" of Douglas was founded, the note bears the signatures of the bank's first president, DeForest Richards, who later served as the state's governor (1899-1903), and its first cashier, J.W. Forster. The portrait is that of United States President James A. Garfield, who was assassinated five years earlier. For additional information about the Chicago auction, contact Lyn Knight at P.O. Box 7364, Overland Park, KS 66207, or visit www.lynknight.com.

Charles Davis, a Massachusetts dealer specializing in **numismatic literature,** reports prices realized for his March 9 sale. A complete set of *American Journal of Numismatics* brought $8,000, while a contributor's set of autographed "Red Books" fetched $4,000. Volumes 3, 4/5 and 6 of *The Numismatist* brought $2,650, $1,100 and $975, respectively. Thomas Elder photographic plates sold for $2,000 and $1,700; Elder's Mougey Collection catalog, $1,375; F.C.C. Boyd's scrapbook of New York tokens, $2,100; large paper Pembroke plates, $650; Edmund F. Slafter on Vermont coinage, $500; Ed Frossard's *Numisma*, $2,500; and S.W. Grose's catalog of the McClean Collection, $1,500. To learn more, contact Charles Davis at P.O. Box 547, Wenham, MA 01984, or telephone 508/468-2933. •

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OUTSIDE THE VAULT

BY LAWRENCE J. LEE
ANA MUSEUM CURATOR

Impounded No More

In my January 2002 column, I wrote that museums have a moral and ethical obligation to forever keep and care for the coins in their cabinets. But if that is the case, then why have so many museums sold their coin collections? Is it immoral or unethical for a museum to sell its holdings? The answer to these questions has to do with museum deaccessioning philosophy, which is the subject of this and next month's column.

One of the main points we must communicate in this ongoing (never-ending?) series on the role of the numismatic museum is that a museum collection is supposed to be a dynamic, rather than static, entity. Every life form and every organization, including a museum, must grow or die. So buried somewhere in every facility's mission statement is the basic assumption that its holdings are meant to grow and expand within the confines of its overall mission.

We also have discussed how a museum collection grows through a process called "accessioning," where objects are formally registered, cataloged and entered into the collection. Not surprisingly, the process that formally removes objects from a collection is called "*de*accessioning." This procedure basically reverses the paperwork that transferred ownership of the object to the museum; the item now is officially removed from the facility's care.

The main reason numismatic museums deaccession their coins is because a better specimen has been obtained through a donation or purchase. Thus, institutions continually upgrade their holdings, just like private collectors. For the ANA Museum, this is in keeping with its overall mission, which is to build one of the finest, comparative-research collections in existence.

The first choice for a recipient of a deaccessioned object is another museum. This was the case in the early 1990s, for instance, when the Joslyn Art Museum in Omaha deaccessioned its nice collection of coins and medals and gave it to the Western Heritage Museum to complement the Byron Reed Collection. The Joslyn had changed its mission from a regional art museum to one focusing on the national art scene, and deaccessioning its collection of coins and medals was a natural outgrowth of this restructuring.

A second way coins can be deaccessioned is to move them from a permanent cabinet into an educational collection, where the items can be given out as premiums, put in a museum "treasure chest" or otherwise made available as educational tools. This, of course, is done only with common or lower-valued coins, unless a specific, valuable premium is donated for a reason (i.e, the YN Auction during Summer Seminar).



Actual Size: 17.9mm

The silver Roosevelt dime is a good example of a coin series of which the ANA Museum has plenty.

A museum also may deaccession items that more properly belong in another facility. This process takes place continually. For example, a curator in a small, county museum in Oklahoma may discover a letter written by Charles Dickens, but the letter obviously would have more research value in the official Charles Dickens archive in England. Most museums willingly pass such items on without thought of recompense.

In some cases, deaccessioning may be necessary because a museum has redefined its mission. A historical house museum may enlarge its scope to include the biodiversity of the site. Or a zoo (which is basically a museum with animate rather than inanimate objects) may change its mission from exhibiting non-indigenous animals (African lions) to presenting rarely seen fauna from the immediate area (bobcats). In both scenarios, the museum's collection will reflect the changes in focus, and certain objects will be deaccessioned in exchange for other, more relevant items.

The traditional wisdom in the museum world is that deaccessioning must be done ethically and quietly. "Ethically" means the curator does not have first pick (or any pick) of the items being deaccessioned; any proceeds from deaccessioning must be, and ethically can only be, put back into the collection and its care. The process has tight oversight and control at the board level, so that no abuses take place. The ANA Money Museum follows these guidelines.

In the same vein, it should be mentioned that the ANA is currently holding discussions with another numismatic museum regarding an exchange of duplicate coins. The goal is to deaccession our duplicates and trade them with each other, thereby strengthening both collections.

Even after deaccessioning, museums still have hundreds of duplicate coins that can only return their full commercial (versus historical) value in the marketplace. And this is where another rule of procedure comes into play: Dispose of the duplicate coins quietly—so quietly that no one knows the coins came from a museum collection.

And how we reconcile that statement with the 83 sales of museum collections that have occurred since 1864 will have to wait until next month to be explained. Until then, I'll be right outside the vault, picking through all those duplicate Roosevelt dimes. •

Since the American Numismatic Association is a tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code, all donations—both of cash and of material with established "fair market value"—qualify as charitable contributions for income tax purposes. Contact the ANA Museum by telephone at 719/632-2646 or E-mail at museum@money.org.

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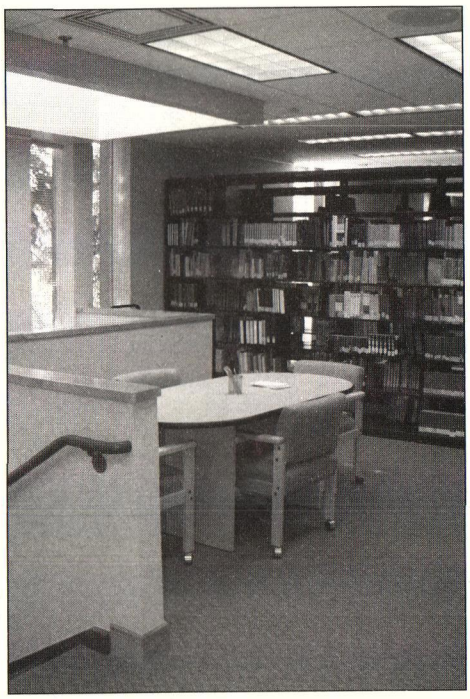
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Florida, '14-Ds and Fergie

PEARLMAN'S PEOPLE

BY DONN PEARLMAN

READERS ANTICIPATING an incisive, perspective-filled analysis here of the recent ANA National Money Show™ in Jacksonville, Florida, obviously still have unrealistic expectations. Instead, I offer a brief diary, deciphered from scribbles on hotel notepaper. This must suffice until Q. David Bowers writes the definitive textbook on the Jacksonville show, although he was not personally in attendance. Then again, he's written one heck of a good, thick book about the California Gold Rush. To the best of my knowledge, he wasn't there at the time, either.

TUESDAY, MARCH 5: Only 25 degrees in Chicago, but when I arrive in Jacksonville, local residents complain about the terrible chill. It is 30 degrees warmer than what I left behind. Perspective is everything.

Several German tourists approach me with a handful of change, asking, "How much is a dime?" Confident of my high-school language studies some 83 years ago, I convincingly reply: "Der Dime meiner Tante schwimmt," roughly translated as, "My aunt's dime is swimming."

In the early evening, the convenient Skyway monorail transports me, ANA staff and volunteers to an orientation tour of the Prime Osborn Convention Center. I tell fellow passengers it's easy to remember which stop to exit for the show: "If it's the ANA, it must be the end of the line."

WEDNESDAY, MARCH 6: On our way to an interview with reporter Lindsay Czarniat of WAWS-TV to promote the show, ANA Public Relations Officer Steve Bobbitt and I walk past an ATM in the First Union Bank building. It has a large photo of a rare Australian "holey" dollar to cleverly illustrate the bank's advertising copy, "Checking with the fees taken out." My former bank charged fees about equal to the cost of a holey dollar. That's why it's my former bank.

THURSDAY, MARCH 7: A loud, unhappy baby is heard nearby while I visit with Ed Metzger at the Krause Publications booth on the bourse floor. Metzger suggests, "Maybe he's crying because he couldn't buy the coin he wanted." My response: "Or, he just learned what his coin's worth when he tried to sell it." Later, WJXT-TV reporter Dan Evans enjoys videotaping a story while holding an uncut sheet of $1 bills. We joke that security guards will count to make sure there still are 32 notes.

FRIDAY, MARCH 8: I awake at 2:45 a.m. to be at the convention center before 4 a.m. WJXT-TV weatherman John Gaughan is broadcasting his *Eyewitness News* "This Morning" segments from the convention hall, discussing various numismatic items on the air with me between 5 and 7 a.m. During segments involving the display of $100,000 Gold Certificates, a Jacksonville sheriff's officer humorously handcuffs Gaughan as "a security precaution."

Bobbitt reports a "Fergie sighting" on the sidewalk outside *The Florida Times-Union* office. The Duchess of York, Sarah Ferguson, was in Jacksonville that day and visited the newspaper, but alas, not the coin show to see money bearing her former mother-in-law's portrait.

SATURDAY, MARCH 9: To promote its shows, the ANA conducts "coin drops," deliberately placing several 1914-D Lincoln cents into circulation in the convention cities. Keith Mullis Jr., age 15, comes to the Jacksonville show to claim a $100 reward for finding one of the cents at a local supermarket. It is a real '14-D, but not one "dropped" by the ANA. The teenager actually found a rare coin in pocket change!

Jerry Morgan of Scotsman Coins in St. Louis, Missouri, says he did excellent business selling Royal Canadian Mint Harry Potter™ tokens. Another dealer, angry over a lack of buyers for his five-figure slabbed coins, grumbles he would have done better if the show had been held in Kabul.

At convention's end, I say goodbye to the always affable Bill Fivaz before he drives back to Georgia. "Bill, do they stop you at the border for an I.D. and to see if you're wearing shoes?" He explains, "In Georgia, it's, 'Ya got ID?' ''Bout what?'" •

Florida revoked visitation privileges for former ANA Governor Donn Pearlman (P.O. Box 750, Skokie, IL 60076 or donnpr@aol.com) until the FUN 2003 Show.

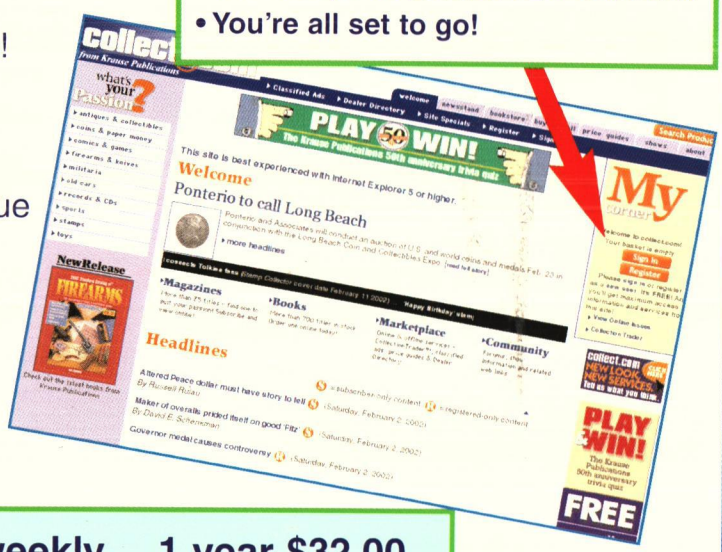
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